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The temple of Chaunsaṭha-yoginī at Bheraghat

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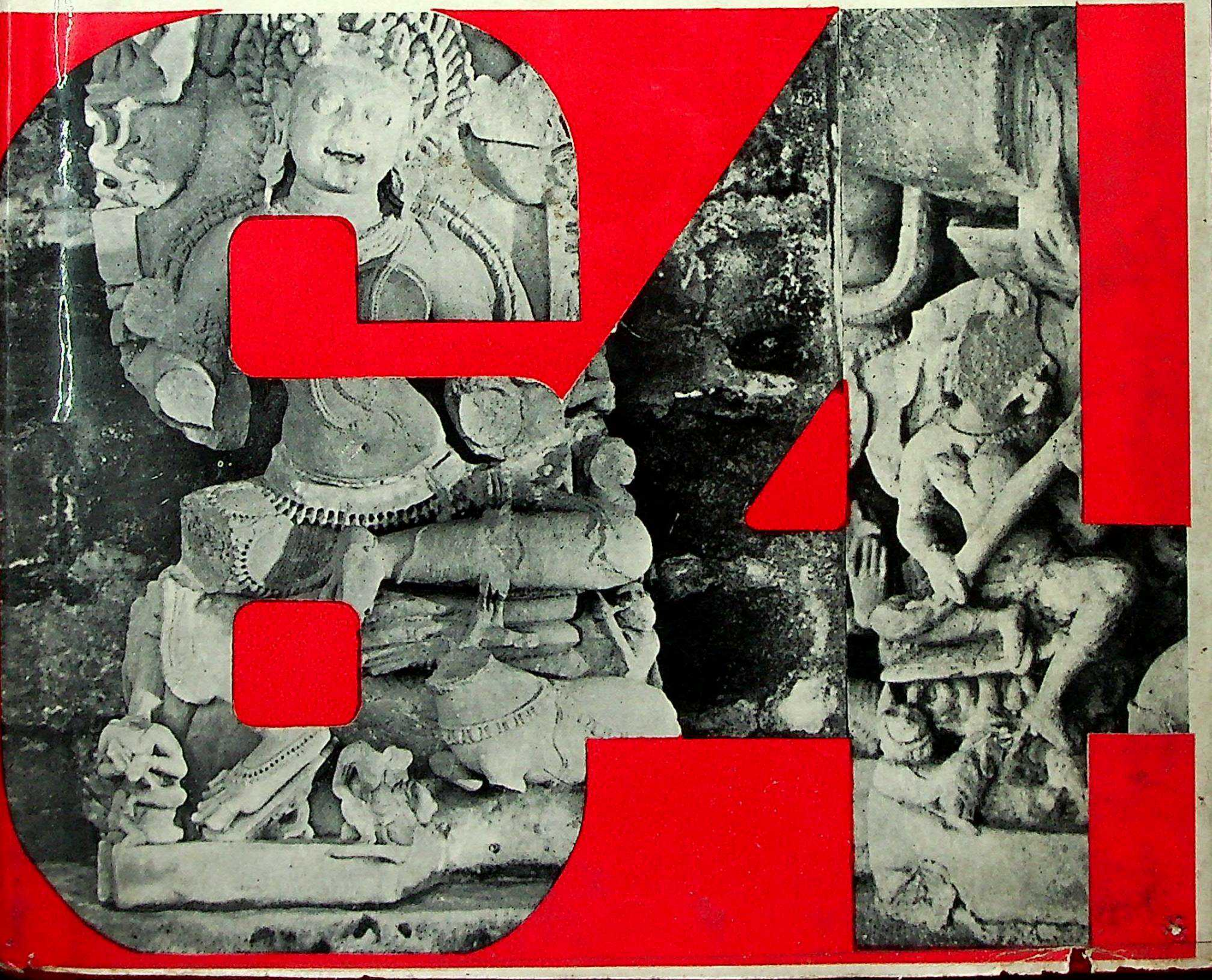
R.K. Sharma



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THE TEMPLE OF CHAUNSAṬHA-YOGINĪ AT BHERAGHAT

The temple of Chaunsaṭha-yogini at Bheraghat

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BHOPAL

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या देवी सर्वभूतेषु मातृरूपेण संस्थिता।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥

To
Late Shri Ratan Chand
and
Smt. Ram Rakhi
and
To the Loving Memory of
Elder Brother
Late Kundan Lal

Preface

Amongst many obscure religious cults of ancient and early Mediaeval India, the cult of Chaunsaṭha Yoginī was one. Though literary reference to Yoginīs may be traced as far back as post-Vedic period, in the form of a regular cult worship of the Yoginīs came into existence sometimes during 8th-9th century A.D. The lead in the direction was taken by the Machchhendranātha, the founder of the Yoginī Kaula sect, the tenets of which are revealed in the work entitled *Kaulajñānanirṇaya*, the authorship of which is ascribed to him.

The followers of the Yoginī Kaula sect tried to spread their teachings far and wide all over India though the main regions of their activities seems to have been the modern provinces of Uttar Pradesh, Madhya Pradesh, Orissa and the district of Coimbatore. Nine temples of Chaunsaṭha Yoginīs that have been discovered till today are all located within this area. A comparative study reveals that of all these temples, the one situated at Bheraghat was most prominent.

The importance of the Bheraghat temple lies in the fect that this is the only one of its kind in India where the names of the Yoginīs are found inscribed on the pedestals of the Yoginī images. The ten inscribed Yoginī images preserved in the Dhubela Museum hardly give any systematic idea about the names of the Yoginīs. Sixty two inscribed images of Yoginīs from Bheraghat on the other hand give us a fairly good picture of the list of Yoginīs whose worship was prevalent during the early Mediaeval period in Central India. The list does not tally with the varying lists supplied by the Purāṇas and other literary works. This itself indicates how, during the early Mediaeval period, people were discovering deities out of their imagination and were naming them in accordance with their own liking and local tradition.

The temple of Chaunsaṭha Yoginī at Bheraghat is itself built on the ruins of earlier temples and monuments of holy character, the history of which can be traced as far back as the times of the Kuṣāṇas. Above all, the story of the rise and fall of the Yoginī cult in this region, as revealed by the successive phases of the construction of this temple and supported by literary and archaeological evidences is highly fascinating. All these problems have lured the author into taking up the study of this temple being the first in the series of studies that he proposes to take up in near future so that a complete picture of the rise and fall of the Yoginī cult in ancient and early Mediaeval India may emerge.

No systematic study either of the Chaunsaṭha Yoginī cult or of the relics related to it has so far been made. Studies on the subjects related to the cult made till now exist only as stray research papers or sections of Chapters in Cunningham's Archaeological Survey of India Report, Vol.IX, R.D. Banerji's 'Haihayas of Tripuri and their Monuments'; Hiralal's 'List of Inscriptions in C.P. and Berar', Mirashi's 'Corpus Inscriptionum Indicarum' Vol.IV and A.M. Shastri's 'Tripuri' (in Hindi). Aimed at studies different from the present one naturally they are far from giving a comprehensive and penetrating account of the rise and fall of Śāktism in the Tripurī region. Such a study was a desideratum and this is what has been attempted in the present work.

The various chapters under which the subject has been divided are: (I) Bheraghat—its geographical location and topography (II) Political background (III) Religious background (IV) Architecture and Sculpture (V) Description of images. One map, plan and elevation of the temple along with one hundred and thirteen photographs have been added at the end to make the work as illustrative as possible.

Throughout the course of the study, the author has tried to remain objective and not to allow any pre-conceived notions to affect his analysis. Before drawing conclusions, he has tried to weigh thoroughly the existing theories and valuable opinions of the scholars and if he has differed from them at several places, it is only because his findings have led him to different conclusions.

It is a pleasant duty of the author to acknowledge his deep gratitude to Pt. D.P. Mishra, Ex Chief Minister of M.P. and a historian by his own right who very kindly found time to go through the entire manuscript and offered valuable suggestions to improve the contents of this book.

I must thank my pupil Shri Tara Chand Jain who took pains to take me to the ruins of Gopalpur and helped me conducting field work surrounding Bheraghat. To Shri Alburn Gragory I am indebted for his excellent photographs of Gopalpur and Bheraghat which he took great pains to take.

Most of the photographs published in this book have been acquired through the courtesy of the photographic section of the office of the Director General, Archaeological Survey of India, New Delhi. My sincere thanks are due to the Department for this help.

I have also to thank Dr. B.N. Sharma, Keeper, National Meseum, New Delhi, who has offered number of valuable suggestions towards the improvement of the material content and get-up of the book.

To my wife Usha Sharma and little daughter Rachana, I owe ceaseless inspiration to complete the work as early as possible.

Bhopal,

January, 1978

R.K. Sharma.

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Abbreviations

A.I. *Ancient India*, Bulletin of the Archaeological Survey of India, New Delhi.
A.R.A.S.I.E.C. *Annual Reports, Archaeological Survey of India, Eastern Circle.*
A.S.I. *Archaeological Survey of India Reports.*
C.A.S.I.R. Cunningham's *Archaeological Survey of India Reports.*
C.I.I. *Corpus Inscriptionum Indicarum.*
E.I. *Epigraphia Indica*, Bulletin of the Epigraphy branch of the Archaeological Survey of India.
H.C.I. *Highlands of Central India* by Forsyth.
H.T.M. *The Haihayas of Tripuri and their Monuments* by R.D. Banerji (1922).
I.A. *Indian Antiquary .*
I.A.R. *Indian Archaeology—A Review*, New Delhi.
I.H.Q. *Indian Historical Quarterly*, Calcutta.
J.A.H.R.S. *Journal of the Andhra Historical Research Society.*
J.A.S.B. (L) *Journal of the Asiatic Society of Bengal* (Letters).
J.D.G. *Jabalpur District Gazetteer.*
J.M.P.I.P. *Journal of the M.P. Itihasa Parishad*, Bhopal.

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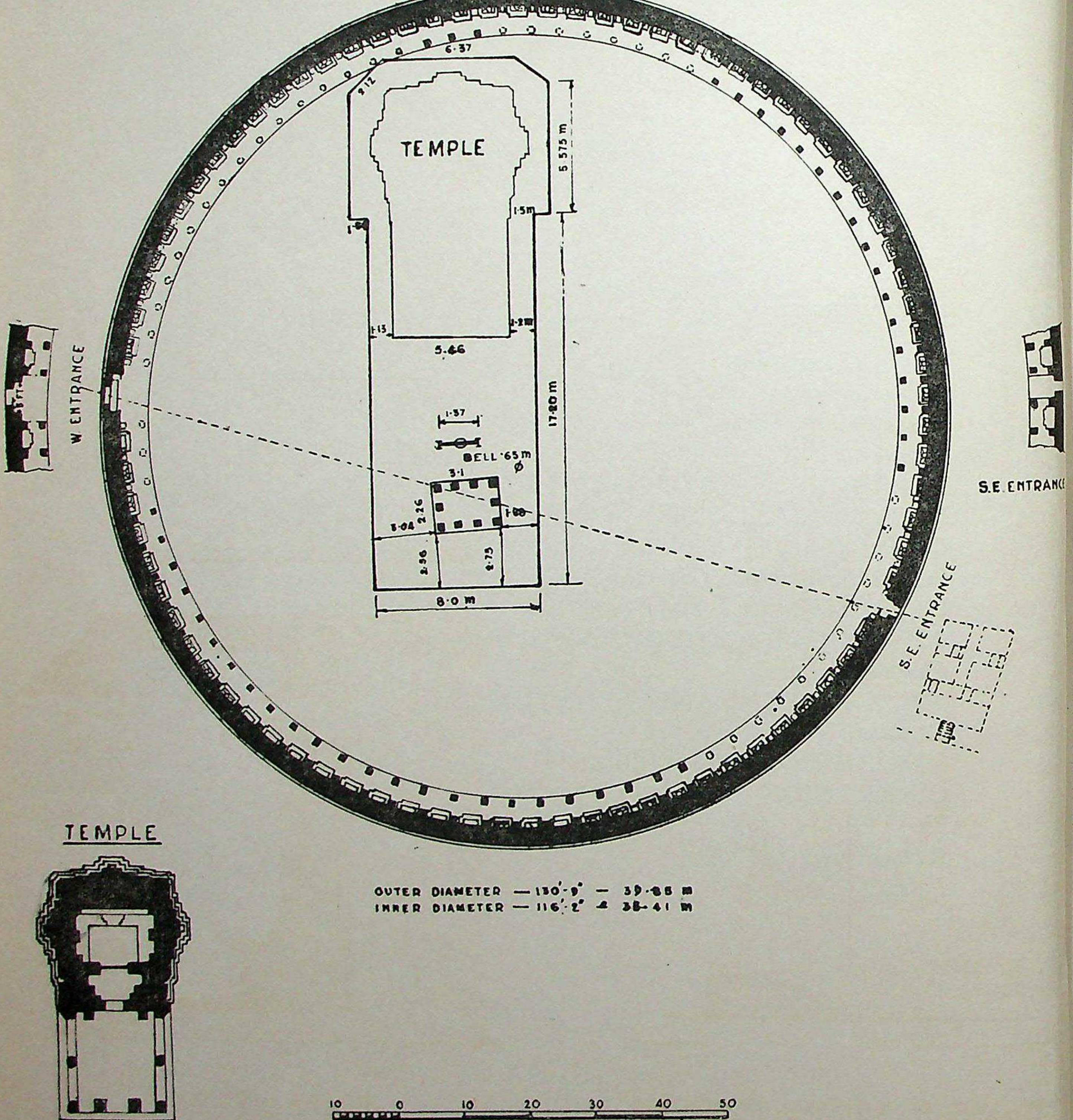
6·37
2·12
TEMPLE
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1·5m
1·84
1·13
1·2m
5·46
1·37
BELL ·65m
ø
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2·75
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8·0 m
W ENTRANCE
S.E. ENTRANCE
S.E. ENTRANCE
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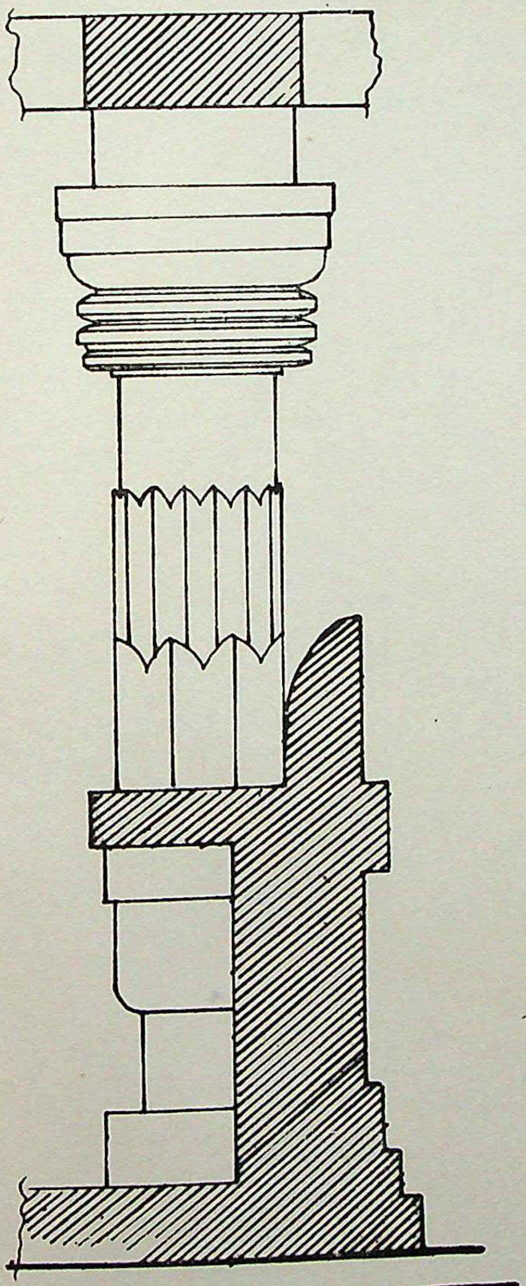

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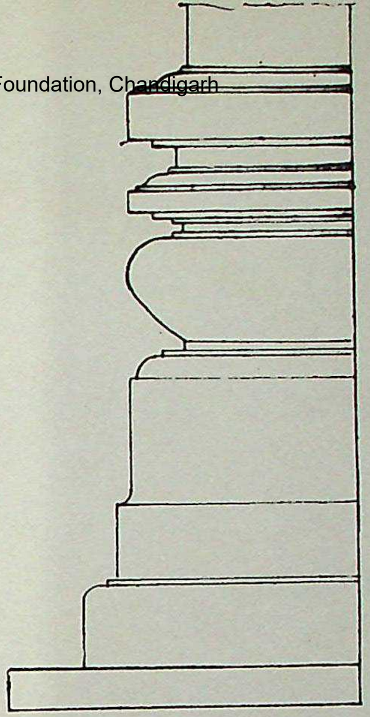
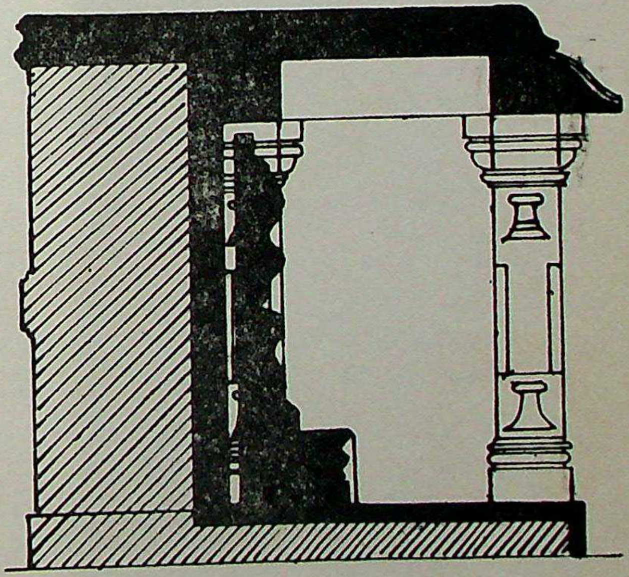


BASEMENT OF TEMPLE



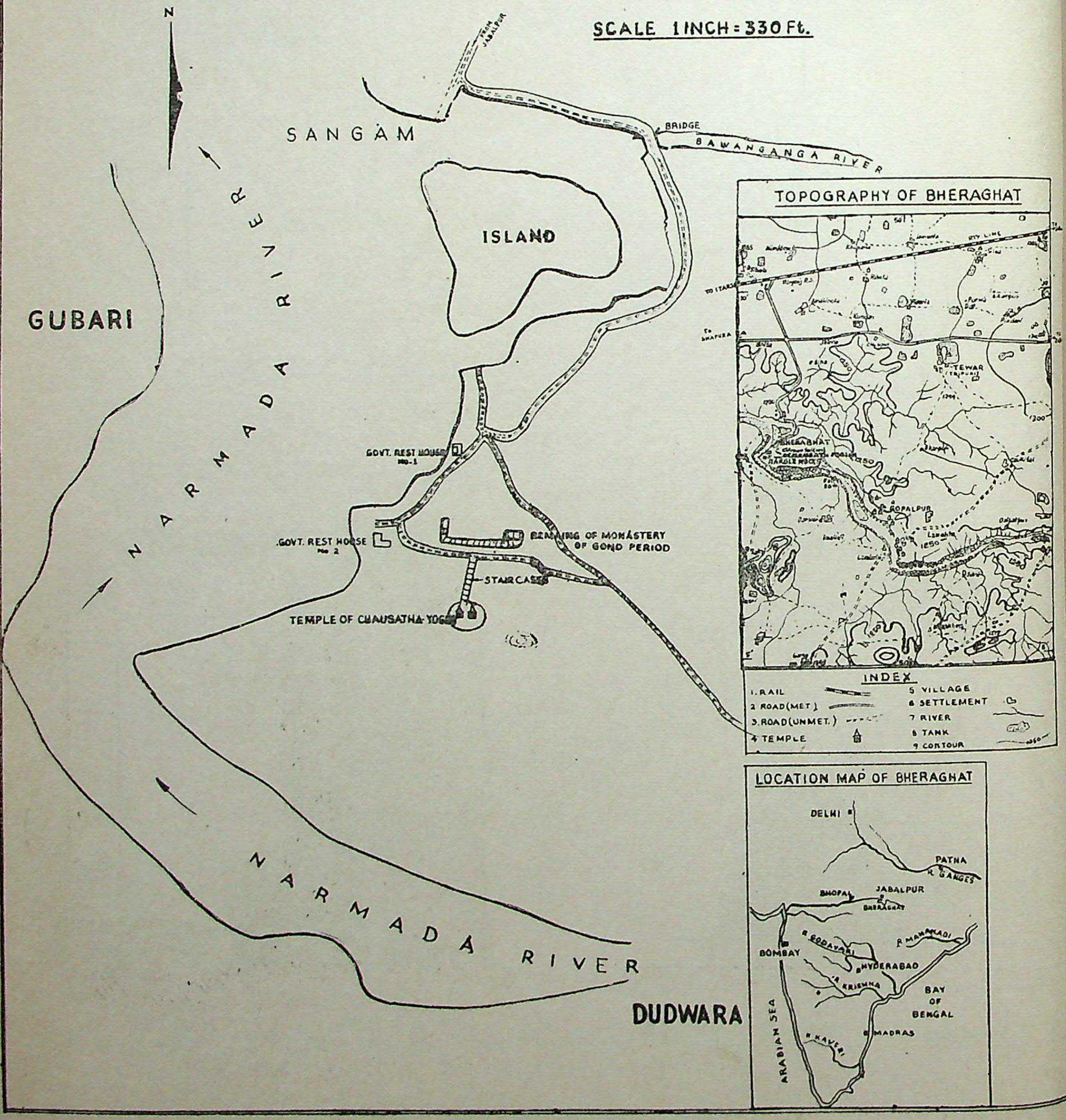
CROSS SECTION

BHERAGHAT

SITE PLAN SHOWING LOCATION OF

THE TEMPLE OF CHAUSATHA YOGINI & OTHER LOCALITIES

SCALE 1 INCH = 330 Ft.


N
FROM JABALPUR
SANGAM
BRIDGE
BAWANGANGA RIVER
ISLAND
GUBARI
NARMADA RIVER
GOVT. REST HOUSE NO-1
GOVT. REST HOUSE NO 2
REMAINS OF MONASTERY OF GOND PERIOD
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BAY OF BENGAL
ARABIAN SEA
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MADRAS

CHAPTER I

Bheraghat—Its Geographical Location and Topography

Bheraghat is a small village situated on the bank of the river Narmadā in the Tahsil and District of Jabalpur, at a distance of about 21 kms. from Jabalpur city by road. On map its location is 23°8′N, 78°48′E; MSL 408 M. The nearest railway station at a distance of about 5 kms. is Bheraghat on the main line of Central Railway connecting Jabalpur and Itarsi.

At Bheraghat, "the mighty river, the Narmadā pent up into a third of its width, for a space of about two miles, forces its way through the mighty and majestic marble rocks of over 105 feet in height. The scenic beauty it produces has perhaps no parallel in the world. Not even the famous river Colorado, which flows through the American desert of Arizona with its lofty banks can compete it either in splendour or in quiet."[1] The description of the marble rocks given by Capt. Forsyth in his "*Highlands of Central India*" remains unsurpassed for its beauty.[2]

The Narmadā, with its large volume of water makes its first plunge into the marble rocks at a rift locally known by the name 'Dhuvāndhār' meaning 'a stream of mist'. The waterfall here is flanked by ribs of mountains scattered in disarray. Lower down the fall, the river passes through the world-famous gorge of the marble rocks of Bheraghat. In this gorge, the greatest height of the rocks above the water level is 105 feet. At a place in this narrow channel the steep marbles approach each other so closely from opposite banks that local people aptly name it the 'Bandar Kūdni' (monkey leap). Further down, the river pursues a meandering course amongst huge deposits of magnesium limestone forming deep ravines, till it reaches, what is known as 'Pañchavaṭighāt' famous for its antiquity. The ghāt is situated at a point where the Narmadā is joined by the Bāwangaṅgā, here known as Saraswatī.

In the fork that is formed by the joining of the Narmadā and Bāwangaṅgā, the rocks rise into a small circular hill and it is at the top of this hill that the temple of Chaunsaṭha Yoginī is situated. Placed topographically, at the highest point amongst the surroundings, the position of this temple is unique and commanding. A long flight of roughly hewn stone steps leads right up from the bed of the

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[1] *Jabalpur District Gazetteer*, p. 669.

[2] Forsyth: *Highlands of Central India*, pp. 40ff.

Narmadā to the south-eastern entrance of the temple. From the north-western entrance of the temple another series of steps leads one to the road which connects Pañchavaṭīghāṭ with Dhuvāndhār. These steps are used by visitors these days. "Close beneath, on the south, the blue waters of the Nerbudda seems to sleep, spell bound, under the snow-white walls that shut them in. To the north and west the view is bounded by thickly wooded heights; but on the east the eye looks down on a long reach of the river, stretching away for miles towards Jubbulpore. It is just such a spot as a Buddhist would have chosen for a *stupa*. But the attraction for the Brahman must have been *sangam*, or junction of the holy waters of the little Bawanganga with those of the Nerbudda. Every confluence of rivers is held sacred; and the mingled waters of two streams were considered more efficacious in washing away of sin than those of any single river however famous it may be. Hence Bheraghat is one of the holy bathing places on the Nerbudda. Here bathed King Gayakarna, attended by his queen and his son, his prime minister and his commander-in-chief, his treasurer and his family priest, and other officials, on the occasion of making a grant of land to certain Brahmans. Here also bathed queen Gosala Devi, the widow of king Narsingh Deva, on making a grant of a village to a Brahman. The spot was, therefore, a holy one in the eyes of the Brahmans, and was no doubt occupied at a very early period by one of their temples. The temple is known as the shrine of Gauri Shankar from a group of those deities placed inside and the cloister as the shrine of the 'Chaunsat Jogini' or goddesses attendant on Durga."[3]

Name and Local Legends

Many local traditions exist about Bheraghat to prove the sacred character of its various spots. According to one of these, Bheraghat is said to have taken its name from legendary Bhṛgu Rishi who used to live on the bank of the Narmadā at this very spot. It is also suggested that the name might have originated from the term *Bherā*, meaning a meeting place, signifying the confluence of the two rivers, the Narmadā and the Bāwangaṅgā, which takes place here. Some scholars believe that the name may be a modern form of some such original word like Bhairavighaṭ, so named because of the fact that the place was a famous centre of Śākta worship. Archaeological remains prove that Bheraghat was a centre of Śākta worship from the ancient times.

With 'Bandar Kūdni' a number of local traditions are associated. According to one, the monkey legions of Hanuman leaped across the Narmadā at this very spot on their way to Laṅkā. A second legend says that the narrow passage in the marble rocks was created for the Narmadā by Devarāja Indra, where the round marks of the feet of his celestial elephant are still shown to the visitors while boating. Then associated with 'Bandar Kūdni' is a tale of an unfortunate female monkey, who lost her life in attempting to leap across the

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[3] Nelson A.E.: *Jabalpur District Gazetteer* (1909), pp. 336-37.

Narmadā. Her body fell down in the sacred waters below, but her head got entangled above into a bamboo bush. In her next birth as a princess of Kāśī, she still retained her monkey's head. Only after the animal head of her previous birth was rescued from the bamboo bush and immersed into the Narmadā that the princess got back her lovely body.

About Pañchavaṭīghaṭ, it is said that it was one of the several charming *tīrthasthānas* referred to in the Mahābhārata and Yudhiṣṭhira is said to have visited it[4]. The Bāwangaṅgā which joins the Narmadā here, it is said, derives its name from fifty-two holy waters, the legend being that this little river is supplied with water by fifty-two springs, thus rendering it extremely sacred.

Crowning all is the highly interesting legend about the establishment of the temple of Chaunsaṭha Yoginī. It will be fair to narrate the legend as recorded by Cunningham in the following words:

"Nothing whatever is known by the people regarding the building of the Chaunsat Jogini temple ; but there is a widely known legend which attributes its erection to a miraculous personage named Salivahan Nagvansa. His mother was the beautiful daughter of a Baniya of Benares, who, when going to bathe in the Ganges was pursued by a large snake ; and finding herself unable to escape, sat down, and shut her eyes in horror. But the naga was charmed by her beauty ; and assuming his human shape, had connexion with her. When the signs of pregnancy appeared, her parents turned her out of the house ; and she found refuge with an old potter. Soon after she gave birth to a son, who was adopted by the potter ; and from that day good luck attended him. When the boy was 7 or 8 years old, the King of Delhi sent to demand tribute from the Raja of Benares, whose country extended to Badalgarh on the south side of the Narbada. When the Raja and his minister were debating what was to be done, the old potter and the boy happened to attend with some vessels which he had been ordered to make. The boy, hearing the discussion, suddenly, to the surprise of every one, counselled war. After his return home, he went out to play in the jungle ; and having loitered till it was dark, he lost his way, and, getting quite bewildered, he sat down and cried. At that very moment Siva and Parvati were riding together through the air on the bull Nandi. When Parvati heard the child's cry, she prevailed on Siva to descend to the earth. The boy told the story of the morning ; how he had made a promise to fight for the Raja ; but as he had neither followers nor money, he could not keep his promise, and could only bewail his helplessness. Then Parvati took pity on him, and begged Siva to give him some help. So Siva questioned the boy whether he had nothing of his own: to which he replied that he had nothing whatever, except plenty of clay toys. Siva gave him a handful of ashes, and told him to bathe early in the morning, and afterwards to sprinkle all his toys with the ashes, and to say to them—'By the mercy of Mahadeva, may you become alive.' With a warning that the men so created, though invincible on land, would melt away and disappear in water, the god and goddess resumed their flight through the air.

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[4] Vide, *Vana Parva*, ch. CXXI, verses 16-17.

"In the morning the boy did exactly according to Siva's bidding ; and, with his army of animated clay men, gave battle to the King of Delhi ; and so utterly defeated him, that he fled away at once, with all his soldiers, to the south, towards the Narbada. The potter's boy unthinkingly followed them into the river—when, instantly, his whole army disappeared, and he was left alone on the north bank of the Narbada, facing the King of Delhi and his troops on the south bank. Seeing everything lost, he fled away at once to Benares, where the Raja received him with joy, and set him up as Raja of Badalgarh, with the title of Salivahan Nagvansi. Soon after his accession, he built the temple at Bhera-Ghat, out of gratitude to his benefactors ; and in it he placed the statues of Siva and Parvati, riding their bull Nandi, just as he had seen them when he was crying in the jungle."[5]

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[5] Cunningham: *Archaeological Survey of India Reports*, Vol. IX, pp. 75-76.

CHAPTER II

Political Background

Bheraghaṭ, in ancient times, formed a suburb of the city of Tripurī, famous for its antiquity.[1] The remains of this city exist to-day almost within four miles to the east by north of Bheraghat in the village of Tewar and the mounds of Karanbel.[2] The rule of the Kalachuris, who had made Tripurī as their capital, was the golden period in its long history. The Kalachuri rulers were devout Śaivas and inspite of their tolerant attitude towards other religious sects, Śaivism obtained special patronage in their court. Of the innumerable Śaiva monuments, erected during their regime and patronised by them, the temple of Chaunsaṭha Yoginī at Bheraghat was most prominent. It, therefore, becomes important to know something about those rulers during whose regime was established at Bheraghat an important centre of the cult of Chaunsaṭha Yoginīs, which, in due course, assumed all-India renown.

The Kalachuris were an ancient race. They called themselves Chandravaṁśīs and traced their descent from the famous Haihaya monarch Sahasrārjuna. Their earlier records call them by names such as Kaṭachhuri, Kalatsuri, Kalachuti, Kālachurya or Karachuli. Later records refer them as Haihayas. The Kalachuris adopted an era called Chedi Saṁvat, Chediśasya Saṁvat or Kalachuri Saṁvat, which obviously originated in the Chedi-maṇḍala and was founded in 248-49 A.D.

The earliest establishment of the Kalachuris was at Māhiṣmatī, where they rose into prominence by the second quarter of the 6th century A.D. Nothing, however, is known of the real founder of the dynasty. Their earliest known king is Kṛṣṇarája (550-575 A.D.) who was successively followed by Śaṅkaragaṇa (575-600 A.D.) and Budhharāja.[3] Soon after his accession, Buddharāja came in conflict with the Chālukya king Maṅgaleśa by whom he was completely routed and put to flight[4]. The Chālukya ruler, however, could not follow up the victory because of internal dissensions at his capital and this gave necessary respite to Buddharāja who soon recovered his position. But he was finally subordinated by the next Chālukya ruler Pulakeśin II who annexed major part of the Kalachuri kingdom by 620 A.D.

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[1] For the antiquity of Tripurī, see Shastri A.M., "*Tripurī*" (in Hindi), Hindi Grantha Academy, Bhopal, 1971, pp. 1-214.

[2] For explorations and excavations at Tripurī, see, Dixit M.G., '*Tripurī-1952*'.

[3] Vide, *Corpus Inscriptionum Indicarum*, Vol. IV (Ed. by V.V. Mirashi), Ins. Nos. 12, 13, 14 and 15.

[4] *Aihole Praśasti of Pulakeśin*, E. I. VI, pp. 1-12.

After the overthrow of Buddharāja the Kalachuris were reduced to servitude because of their acceptance of the suzerainty of the Chālukya emperors. But their stubborn spirit did not allow them to remain in a subordinate position for long and soon they found a favourable opportunity. After the downfall of the empire of Harṣa and the consequent confusion and scramble for power in North India, Vāmarāja,[5] a successor of Buddharāja in the later half of the 7th century A.D., seems to have over-run Bundelkhand and Baghelkhand and established himself at Kālañjara, the impregnable fort in the Banda district of U.P. Soon he carved out an empire extending from the Gomati in the north to the Narmadā in the south and comprising Bundelkhand, Baghelkhand, Sagar and Jabalpur districts of M.P. and the central portion of U.P. He assumed the titles of Paramabhaṭṭāraka Mahārājādhirāja and Parameśvara and since his time the Kalachuris came to be known as Chaidyas or the lords of the Chedi country. Probably during his reign, the capital of the Kalachuris was transferred to Tripurī.

Śaṅkaragaṇa I is the next known Kalachuri prince and two or three generations seem to separate him from Vāmarāja. But nothing is known of the princes who ruled within this period. Only two records of his reign[6] have so far been discovered, on the palaeographic grounds of which his reign has been assigned to the middle of the 8th century A.D.

Nothing is known of the successors of Śaṅkaragaṇa I until we come to Lakṣmaṇarāja I known from his Karitalai Stone Inscription[7] dated in the Kalachuri Era 593 (841-42 A.D.). In the intervening period between the reign of these two kings, several important events took place in north India. In the second half of the 8th century A.D., the Pratihāra ruler Nāgabhaṭa II and the Pāla ruler Dharmapāla were contending for the supremacy over Northern India; but the Rāṣṭrakūṭa king Govinda III of the Deccan, appearing as the third rival, vanquished both of them and proceeded up to the foot of the Himalayas. He is then said to have returned to the bank of the Narmadā and having acquired Mālava, Kosala, Kaliṅga, Veṅgī, Ḍāhala and Oḍraka countries, appointed his servants to rule over them. The Kalachuris of Ḍāhala seem to have acknowledged his suzerainty and this subordinate position of the Kalachuri king Lakṣmaṇarāja I is indicated in the Karitalai inscription of his reign[8]. The reign of this king has been placed between 825-850 A.D.

The next Kalachuri king is Kokalla I. His exact relationship with Lakṣmaṇarāja I is not yet known. No record of his reign is available; but the account that we get of him from the later Kalachuri records speaks of his power and prestige. To improve his relations with the contemporary powerful rulers, he took recourse to matrimonial alliances, himself marrying Chandella princess Naṭṭādevī, and giving his own daughter in marriage to the Rāṣṭrakūta prince Kṛṣṇa II. He probably also entered into similar alliance with the contemporary Pāla ruler of Bengal. The Bilahari Stone Inscription of Karṇa states that Kokalladeva, after having vanquished the whole earth, set up two pillars of victory, the well known Kṛṣṇarāja in the south and Bhojadeva in the north. The Benares Plates of Karṇa[9] state that Kokalla's hand gave freedom from fear to Bhoja, Vallabharāja, Śri-Harṣa of Chitrakūṭa and the king Śaṅkaragaṇa[10]. According to the Amoda Plates of Pṛthvīdeva I of Dakṣiṇa Kosala, he forcibly dispossessed the rulers of Karṇāṭa, Vaṅga, Gurjara, Koṅkaṇa and Śākambharī, the Turuṣkas and a descendant of Raghu, of treasures, horses and elephants and erected a column of victory on the earth. Kokalla is supposed to have ruled between 850 and 890 A.D.

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[5] Some scholars have read this name as Vāgharāja, others as Vāparāja.

[6] C.I.I. IV. Pt. 1, Ins. Nos. 35 and 36.

[7] *Ibid.*, Ins. No. 37.

[8] *Ibid.*, Ins. No. 45.

The successors of Kokalla on the throne of the Kalachuris of Tripurī was his son Śaṅkaragaṇa II, who had the birudas Prasiddhadhavala, Mugdhatuṅga and Raṇavigraha. The Bilahari and the Benares grants, referred to above, state that he conquered the lines of countries along the sea-shore and wrested the tract round about Pāli (near Ratanpur, Bilaspur district of M.P.) from the lord of Dakṣiṇa Kosala and placed one of his brothers in charge of it. He also helped his brother-in-law Rāṣtrakūta Kṛṣṇa II against the Eastern Chālukyas by whom they were defeated at Kiraṇapura. He had two daughters Lakṣmī and Govindāmbā both of whom were married to the Rāṣṭrakūṭa prince Jagattuṅga. He probably reigned between 890-910 A.D.

Śaṅkaragaṇa II was succeeded by his son Bālaharṣa who appears to have a short reign of about five years (910-915 A.D.). He seems to have died sonless and was succeeded by his younger brother Keyūravarṣa alias Yuvarājadeva I. Three short inscriptions of his reign are available but they do not mention any political event of his reign. However, from the records of his successors and those of other dynasties and especially from the works of his court-poet Rājaśekhara, we have more information about this king than about any other early member of the house of Tripurī. The Bilahari Stone Inscription states that Yuvarājadeva I fulfilled the ardent desires of the women of Gauḍa, sported with the ladies of Karṇāṭa, applied ornamental marks on the foreheads of the women of Lāṭa, enjoyed the pleasures of love with the women of Kāśmīra and was fond of the excellent songs of the women of Kaliṅga[11]. This implies that he raided Bengal, Karṇāṭa, Gujarat, Kashmir and Orissa and married ladies of these countries. This statement of the inscription is corroborated by the Sanskrit play Viddhaśālabhañjikā of Rājaśekhara wherein the king is stated to have married the princesses of Magadha, Mālava, Pāñchāla, Avantī, Jālandhara and Kerala. He is also called "Ujjayinī Bhujaṅga" which suggests his successful raids on Malwa. To increase his prestige through matrimonial alliances, Yuvarājadeva I married Nohalā, the daughter of Avanivarman of the Chālukya lineage of Gujarat and gave his own daughter Kandakadevi to Baddiga alias Amoghavarṣa III, the Rāṣṭrakūṭa king of Mānyakheta. The son born of Kandakadevī named Kṛṣna III was also given in marriage a Kalachuri princess. This cordial matrimonial relationship was probably responsible for Yuvarājadeva I for expousing the cause of Amoghavarṣa III for the Rāṣṭrakūṭa throne of Mānyakheta when it was usurped by Govinda IV by foul means. Amoghavarṣa III and his son Kṛṣṇa visited the Kalachuri capital to seek help. Yuvarājadeva despatched a strong army under an able general and the Rāṣṭrakūṭa kingdom was invaded from the north. The Kalachuri forces fought a sanguinary battle on the bank of Payoṣnī in which the allies of Govinda IV were defeated. The Rāṣṭrakūṭa capital was occupied and Govinda IV was killed. People offered the throne to Amoghavarṣa III. He accepted it but preferred to stay at the Kalachuri capital allowing his son Kṛṣṇa III, who was appointed Yuvarāja, to govern the Rāṣṭrakūṭa empire in the name of his father.

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[9] *Ibid.*, Ins. No. 48.

[10] This Śaṅkaragaṇa was a homonymous prince of the subordinate branch of the Kalachuri dynasty which had settled in the Gorakhpur district of U.P.

[11] *Ibid.*, Ins. No. 45.

Soon after this event, Yuvarājadeva I suffered a defeat at the hands of Yaśovarman, the Chandella king who was ruling over the neighbouring kingdom of Jejākabhukti.

Yuvarājadeva I was a great builder and a patron of religion and literature. He and his chief queen Nohalā were fervent devotees of Śiva. He invited a Śaiva ascetic Prabhāvaśiva from Madhumatī and put him in charge of the monastery at Gurgi which was built at the expense of an enormous amount. He also built Golakī Maṭha, put it in charge of Śaiva Āchārya Sadbhāvaśaṁbhū and donated 'three lakh villages' for its upkeep. The queen Nohalā similarly invited another Śaiva ascetic named Īśvaraśiva, erected the temple of Nohaleśvara and endowed it with the grant of several villages. The temple of Chaunsaṭha Yoginī of Bheraghat was most probably built in its original form when Yuvarājadeva I was ruling at Tripurī. He had at his disposal the services of two very capable ministers, viz., Brāhmaṇa Bhākamiśra and Kāyastha Gollaka. His court was adorned by the well-known poet Rājaśekhara who wrote his play Viddhaśālabhañjikā and another work Kāvyamīmāṁsā at the Kalachuri capital. The former was staged at the Kalachuri court, probably to celebrate the great victory in battle of the Kalachuri forces over the confederacy of the south Indian kings which was fought to assist the Rāṣṭrakūṭas. The king himself under the name of Karpūravarṣa, is obviously the hero of the play.

Yuvarājadeva I was succeeded by Lakṣmaṇarāja II, who was his son by his favourite queen Nohalā. In the early years of his reign, he seems to have taken part in the northern campaign of the Rāṣṭrakūta king Kṛṣṇa III, with whom his relations seem to have been as cordial as those of his father. Like his father, Lakṣmaṇarāja raided distant countries. The only record of his reign is the Karitalai Stone Inscription[12] which implies that he raided Bengal, Kashmir, Gurjara, Lāṭa and Pāṇḍya countries. According to the Bilahari inscription[13], he defeated the lord of Kosala and pressed as far as Orissa, and from the king of the latter country, he obtained an effigy of (Nāga) Kāliyā, wrought with jewels and gold which he dedicated to the Somanātha temple in Veraval, Saurashtra, which he had reached in the course of one of his expeditions. He gave his daughter Bonthādevī in marriage to the Chālukya king Vikramāditya IV and thus tried to strengthen his position by matrimonial alliances. Like his father and mother, Lakṣmaṇarāja was a devout worshipper of Śiva. He invited to his country Śaiva pontiff Hṛdayaśiva and put him in charge of the monastery of the holy Vaidyanātha at Bilahari. Hṛdayaśiva put his disciple Aghoraśiva in charge of the monastery. Another Śaiva ascetic Praśāntaśiva was made head of the monastery at Gurgi in the former Rewa State. Lakṣmaṇarāja had a very accomplished and pious minister named Someśvara, the son of Bhākamiśra, who had served his father in the same capacity. The reign of Lakṣmaṇarāja II is generally placed between 945-970 A.D.

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[12] *Ibid.*, Ins. No. 42.
[13] *Ibid.*, Ins. No. 45.

The next Kalachuri king was Śaṅkaragaṇa III. He seems to have had a short reign of about 10 years, from 970-980 A.D. Though no positive information of his reign is available and the later Kalachuri records have nothing but conventional praise for him, it has been suggested[14] on the basis of a Chandella inscription from Bhilsa and a Chālukya inscription from Maser that he was defeated by the Chandellas and was perhaps slain.

Śaṅkaragaṇa III was succeeded by his brother Yuvarāja II and the prestige of the Kalachuris seems to have sunk very low during his reign. From the Udaipur praśasti[15] we learn that the Paramāra king Vākpati Muñja defeated Yuvāraja, slew his general and held his sword on high at Tripurī. But Vākpati could not continue at the Kalachuri capital, for, he was involved in a prolonged struggle with the Chālukyas. He, therefore, made peace with the Kalachuri king and returned to his kingdom. Yuvarājadeva II had probably a reign of 10 years between 980 and 990 A.D.

The next ruler was Kokalla II, who, in the Jabalpur and Khairha plates, is stated to have been placed on the throne by the chief ministers of Yuvarājadeva. This seems to suggest that he was a minor when he began to rule. The date of his reign is generally placed between 990-1015 A.D. He tried to improve the prestige of the Kalachuri empire and this is reflected in his only available stone inscription[16] found at Gurgi. It says that the Gurjara king and the rulers of Gauḍa and Kuntala deserted their kingdoms when they heard of Kokalla's advance. No further information of his reign is available.

Kokalla II was succeeded by his son Gāṅgeyadeva in 1015 A.D. When he ascended the throne, the Kalachuri power was weak and effete and to begin with, he seems to have occupied a comparatively subordinate position. This is reflected in a Chandella inscription[17] at Mahobā which states that Kalachuri—Chandra (the moon of the Kalachuris) waited upon the Chandella prince Vidyādhara. This position of subordination was soon done away with by Gāṅgeyadeva by following the policy of valour and diplomacy in which he was successful. Gāṅgeyadeva formed a confederacy with the Paramāra king Bhoja and Rājendra Chola to attack Jayasiṁha, the later Chālukya king of Kuntala from three sides. The allies appear to have sustained a defeat. Shortly, the alliance between the Kalachuris and the Paramāras also seems to have been broken, for, we come to know through the Paramāra records and the Sanskrit play *Pārijātamañjarī* that Bhoja soon attacked and defeated Gāṅgeyadeva.

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[14] *Ibid.*, p. LXXXII.
[15] *E.I.*, Vol. I, p. 235.
[16] Mirashi: *op. cit.*, Ins. No. 46.
[17] *E.I.*, Vol. I, p. 222.

In another of his campaign, Gāṅgeyadeva obtained a victory on the eastern sea-coast by defeating the king of Utkala who belonged to the Kara dynasty. In this he was helped by Kamalarāja of the subordinate branch of the Kalachuri family, established at Tummāṇa (modern Tumain in Bilaspur district of M.P.). During this campaign Gāṅgeyadeva seems to have also defeated Mahaśivagupta—Yayāti, the ruler of Dakṣiṇa Kosala in a protracted warfare, the victory leaning sometime to one side and sometime to the other. Gāṅgeyadeva was ultimately victorious and probably after this success he assumed the title of *Trikaliṅgādhipati*.

Gāṅgeyadeva next turned his attention to the north. Overthrowing the yoke of Chandella suzerainty, he overran Doab, carried his arms as far as the Kāngṛā valley and is said to have thrown into prison the king of Kīra country. He then fixed his residence in the holy city of Prayāga and made it his second capital, which, with some interruption, he held to the end of his life. Gāṅgeyadeva next turned his attention to Vārāṇasī and occupied it. According to *Tārīkh-i-Baihaqi*,[18] Ahmad Niyal Tigin directed a surprise raid in the summer of H. 424 (1030 A.D.) against the city of Benares when Gaṅg (i.e., Gāṅgeyadeva) was ruling over it; but, soon, he left the city to get back in safety 'because of the peril'. After these conquests, Gāṅgeyadeva seems to have assumed the titles of Mahārājadhirāja and Parameśvara. Al Beruni, writing in 1030 A.D., mentions Gāṅgeyadeva as the ruler of Ḍāhala with his capital at Tiaurī (Tripurī).[19]

These conquests of Gāṅgeyadeva brought him in conflict with the Chandellas and this is reflected in an inscription found at Mahobā[20]. Though Gāṅgeyadeva had probably to bow for sometime, he ultimately came out victorious.

In the east, Gāṅgeyadeva carried his arms against Aṅga and Magadha. The expedition against Magadha, which probably took place towards the close of Gāṅgeyadeva's reign in 1040 A.D., was led by his son Karṇa. Karṇa advanced as far as Gayā, sacked some of the Buddhist institutions and killed several monks and Upāsakas. The final clash of the Kalachuri forces with that of the Pāla king Nārāyaṇapāla was, however, avoided through the efforts of the renowned Buddhist monk Atiśa Dīpāṁkara, who risked his life several times in crossing the river that lay between the contending parties and a treaty of friendship was finally signed.

[18] Elliot and Dowson: *History of India*, Vol.II, p. 123.

[19] Sachau: *Al Beruni's India*, 1914, Vol. I, p. 202.

[20] *E.I.*, Vol. I, p. 222.

Gāṅgeyadeva was fond of residing at the foot of the holy Akṣayavaṭa at Prayāga and he died at the same place on 22nd January, 1041 A.D. His hundred wives are said to have immolated themselves on the funeral pyre. Reference to his first annual śrādha is found in the record of his successor Karṇa in his Benares grant which was made on the occasion.

Gāṅgeyadeva was one of the most illustrious members of the Kalachuri dynasty of Tripurī. From the grants of his grandson Yaśaḥkarṇa, we learn that he assumed the titles of Vikramāditya and even his enemies recognised him as world conqueror (Jitaviśva).[21] He was an ardent śaiva and he erected a peculiar 'Meru' type of temple at Vārāṇasī. He introduced Lakṣmī type of coinage in gold, silver and copper in four denominations. This coinage, which became very popular in north India and was introduced even in Kashmir was subsequently copied by the Chandellas, the Gāhaḍavālas and the Tomaras.

Karṇa ascended the throne in 1041 A.D. Main political events of his reign are known from several inscriptions[22] of his reign as well as that of his successors and references in the contemporary literary records in Sanskrit and Prākrit.

The Rewa Stone Inscription[23] of his reign dated in the Kalachuri Era 800 (1048-49 A.D.) shows that in the first seven years of his rule Karṇa raided Bengal, Chola, Pallava and Kuntala countries and obtained remarkable victories. Next, he came in conflict with Bhīma, the king of Gurjara country and defeated him. Soon afterwards, he made an alliance with Bhīma to make a joint attack on the Mālava country. The Mālava country was then ruled by the illustrious Paramāra king Bhoja who was equally powerful and the fact that he had defeated Karṇa's father Gāṅgeyadeva, must have been rankling in Karṇa's mind and he wanted to give him a crushing blow. The forces of the Kalachuris and the Gurjaras advanced into Malwa from the east as well as on the west simultaneously. Just about this time, Bhoja died and, therefore, the country fell an easy prey to the invaders who soon captured the Mālava capital Dhārā and dethroned Jayasiṁha, the successor of Bhoja. The whole of Malwa was annexed to the Kalachuri empire and this led to a conflict between the Kalachuris and the Gurjaras. According to *Prabandhachiñtāmaṇi* of Merutuṅga, the cause of the conflict was a clause in the agreement signed between Karṇa and Bhīma in which Karṇa made a commitment to equally share the acquired territories, but did not carry it out after the war was over. Enraged Bhīma attacked the Chedi country and according to Hemachandra's *Dvyāśrayakāvya*, he penetrated as far as the capital of the Chedi country. Karṇa, however, made peace with him by presenting him horses, elephants and the golden maṇḍapikā of Bhoja with he had carried away.

Karṇa next defeated Chandella Devavarman and probably incorporated the country of Jajjhauti into his own dominion. About this time, Karṇa also invaded north-west Bengal and pressed as far as Paikore in the Birbhum district. This was the second invasion of the Pāla kingdom, the results of which are not known very clearly in view of rival claims in the contemporary records and literature. The Pāla adversary was, however, soon turned into a faithful ally by matrimonial alliance, for, Karṇa gave his daughter Yuvanaśrī in marriage to Pāla king Vigrahapāla.

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[21] *Ibid.*, Vol. I, p. 222.

[22] Mirashi: *op.cit.*, Ins. Nos. 48 to 55.

[23] *Ibid.*, Ins. No. 51.

Thus, in 1052 A.D., Karṇa was at the height of his power, as, all the major contemporary rulers of north and south India were either subdued or made allies by him. To proclaim his attainment of the position of Chakravartin, i.e., the Universal Emperor, Karṇa seems to have crowned himself again by performing second Rājyābhiśeka in the Kalachuri Era 804 (1052-53 A.D.). Further, he assumed the titles of Paramabhaṭṭāraka, Mahārājādhirāja and Parameśvara and added to them the high-sounding title of *Trikālingādhipati* and *Nijabhuj-ōpārjit-āśvapati-gajapati-narapati-rāja-tray-ādhipati* (*tya*). According to *Rasamālā*, one hundred and thirty-six kings were in attendance upon Karṇa. The Karanbel inscription[24] says that Choḍa, Kuṅga, Hūṇa Gauḍa, Gurjara and Kīra kings used to wait upon him. The Bheraghat Stone Inscription of Narasiṁha[25] states that Pāndya and Hūṇa kings and the rulers of Murala, Kuṅga, Vaṅga, Kaliṅga and Kīra countries were panick-stricken when Karṇa gave full play to his valour. On account of the aggressive and ruthless policy that Karṇa pursued towards his contemporary rulers, he is called *Rudra* and *Kālāgni* (fire of the world-destruction) in the Sanskrit play *Prabhodhachandrodaya*. These similies vividly portray the terror that Karṇa struck in the hearts of the contemporary rulers all over India.

For all these great achievements, Karṇa is rightly called the Hindu Napolean by Vincent Smith. But, unfortunately, like the Great French emperor, he, too, suffered serious reverses in the later part of his career. The forces of disintegration started soon. Malwa was the first to go out of the Kalachuri control. The cause of the dethroned Mālava king Jayasiṁha was expoused by the Chālukya king Āhavamalla and a combined attack on the Kalachuri dominion was made. The encounter proved to be a success leading to re-conquest of Malwa by Jayasiṁha. The Chandellas were the next to strike. Kīrtivarman, who proved himself to be as powerful as Karṇa, soon succeeded in regaining his ancestral dominion. In the Ajaigarh rock inscription[26] of Chandella Vīravarman, Kīrtivarman is described as the pitcher-born (Agastya) in swallowing the ocean in the form of Karṇa and as the lord of creation (Bramhā) in creating anew his kingdom. To commemorate this brilliant victory of the Chandellas over the Kalachuris, the play *Prabodhachandrodaya* written by Kṛṣṇamiśra was performed at the Chandella court in the presence of Kīrtivarman.

Alarmed at his declining prestige, Karṇa made another attempt to annex Malwa. Fomenting trouble, leading to civil war at the Malwa capital, and taking advantage of the dissensions created between Jayasiṁha and the contemporary

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[24] *Ibid.*, Appendix 3, verse 21.

[25] *Ibid.*, Ins. No. 60, verse 12.

[26] *E.I.*, Vol. I, p. 327.

Chālukya ruler Someśvara II, Karṇa made an alliance with the Chālukya king to invade Malwa. Probably, the Western Ganga king Udayāditya joined the confederacy as the third member. The combined forces of these three powers trampled the Mālava country and devastated and plundered its capital Dhārā. The terrible disaster which Karṇa and his colleagues of the confederacy brought over the Mālava country is graphically described in the Nagpur Museum inscription[27] and the Udaipur praśasti[28]. For the time being, it seemed as if the Paramāra kingdom had been completely wiped out. But the Paramāras rose again within next three years under the leadership of Udayāditya, who is said to have rescued the country from the grip of Karṇa by "the total destruction of the king of Ḍāhala". Probably, Karṇa was driven out of the Mālava country with serious reverses and this insulting discomfiture seems to have shocked him. Either because of this shock or being forced by the rulers of Mālava, Jijjhauti and Gurjara, all of whom were now up in arms against him, Karṇa abdicated the throne in favour of his son Yaśaḥkarṇa.

Karṇa was a great builder and a liberal patron of religion and literature. At Vārāṇasī, which he made his capital, he built a twelve-storeyed temple called Karṇameru and at Prayāga, he built a ghāṭ and named it Karṇa-tīrtha. He established a settlement of learned Brāhmaṇas not far from Tripurī and named it as Karṇāvati (modern Karanbel). Learned Brāhmaṇas received liberal gifts at his hands and even now legends about the munificence of Karṇa Dahāriā (i.e., Karṇa, king of Ḍāhala) is current in Vārāṇasī.[29]. The land grants of his reign state that the world was deafened by the engraving of copper plates which he granted to the Brāhmaṇas.[30] It was at Vārāṇasī that Bilhaṇa, the well-known Sanskrit poet of Kashmir, met him and was received with great honour at his court. Other poets of Karṇa's court were Vallaṇa, Nāchirāja, Karpūra and Vidyāpati. Several Prākrit poets also received his patronage. Karṇa married a Hūṇa princess named Āvalladevī and his successor Yaśaḥkarṇa was born of this queen.

Yaśaḥkarṇa succeeded in 1073 A.D., but he had neither the genius nor ambition of his father. From the two records[31] of his reign, it is known that he invaded the territory of Vijayāditya II and worshipped the holy Bhīmeśvara. In this campaign, he seems to have been aided by Jājalladeva I of the Ratanpur branch of the Kalachuri dynasty. Soon after this invasion, Yaśaḥkarṇa lost control over Kanauj which passed into the possession of the Gāhaḍavālas. Vārāṇasī, the second capital of the Kalachuris followed next and it also went into the Gāhaḍavālas' possession. Yaśaḥkarṇa tried to regain his lost territories and carried his arms as far as Champāraṇya, devastating the country, but without much success. With the loss of northern provinces, the kingdom of Yaśaḥkarṇa seems to have shrunk to the home province of Ḍāhala with its capital at Tripurī. But even in his home, he did not find peace, for, Tripurī was stormed by Paramāra king Lakṣmaṇadeva who is said to have annihilated his warlike and spirited adversaries and encamped on the bank of the Narmadā his elaphants allaying the fatigue of the battle by bathing in the stream of the river[32]. Soon, however, the Paramāra ruler retired, but it was followed by Chandella invasion in which Yaśaḥkarṇa was defeated at the hands of Sallakṣaṇavarman (1100-1110 A.D.). Yaśaḥkarṇa was also unsuccessful in his encounter with the Chālukya Vikramāditya VI. He seems to have ruled between 1073-1123 A.D., and the prestige of the Kalachuri empire seems to have been brought to its lowest ebb during his reign.

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[27] *Ibid.*, Vol. II, p. 185.

[28] *Ibid.*, Vol. I, p. 236.

[29] For this interesting legend, see I.A., Vol. XVI, pp. 46 ff.

[30] Mirashi: *op. cit.*, Ins. No. 50, verse 30 and Ins. No. 51, verse 32 .

[31] *Ibid.*, Ins. Nos. 56, 57 and Appendix 2.

Gayākarṇa who succeeded in about 1123 A.D. tried to retrieve the prestige of the Kalachuris, but without much success. Two inscriptions of his reign[33] are known, but they do not help us to determine the extent of his dominion. It seems that Gayākarṇa lost his territories north of Kaimur range. That he came in conflict with the Chandella king Madanvarman is also clear from an inscription[34] found at Mau according to which 'the Chedi king, being vanquished in a fierce fight, runs away in haste at the mention of Madanavarman's name'. Gayākarṇa seems to have suffered another defeat at the hands of Ratnadeva II of the collateral branch of the Kalachuris ruling at Ratanpur. So far this off-shoot of the Kalachuri house of Ḍāhala had owed allegiance to its emperors ruling at Tripurī and had helped them in their battles. Ratnadeva II, however, seems to have openly renounced subordination to Gayākarṇa. The latter sent a large force against him, but it suffered an ignominious defeat.

Gayākarṇa married Alhaṇadevī, the Guhila Princess who was related to Paramāra ruler Udayāditya. This alliance united the royal families of the Kalachuris and the Paramāras and healed the sores of many generations. Gayākarṇa's reign seems to have come to a close soon after 1151 A.D.

Gayākarṇa was succeeded by his eldest son Narasimha when he was probably an old man. Three records of his reign[35] are now available which indicate that he succeeded in recovering from the Chandellas a portion of his ancestral dominion which had been lost by his father. He continued to use the same high-sounding titles as his ancestors, though his kingdom had become very much circumscribed. He was an ardent devotee of Śiva and had his spiritual preceptor, the famous Kīrtiśiva. He seems to have ruled between 1153-1163 A.D.

Narasiṁha seems to have died without a son and he was succeeded by his brother Jayasiṁha. Five records[36] of this king have so far been recovered. The Jabalpur grant[37] of his reign and the Kumbhi grant[38] of his successor state that on hearing of

[32] *E.I.*, Vol. I, p. 186.

[33] *Ibid.*, Ins. Nos. 58 and 59.

[34] *E.I.*, Vol. I, p.198.

[35] Mirashi: *op.cit.*, Ins. Nos. 60-62.

[36] *Ibid.*, Ins. Nos. 63-66 and Appendix 3.

[37] *Ibid.*, Ins. No. 63, lines 18-19.

[38] *Ibid.*, Appendix 4, verse 23.

his coronation, the Gurjara, the Turuṣkas and the Kuntala rulers were afraid. Whether these countries were actually raided by Jayasiṁha is not known. Jayasiṁha directed an invasion against Jājalladeva II, the contemporary Kalachuri ruler of Ratanpur in which he was probably defeated and had to sue for peace. Towards the close of his reign, Jayasiṁha seems to have been forced to pay homage to the Chandella king Paramardin. He continued to use the conventional high-sounding titles of his ancestors. From the inscriptions, it is known that he had two wives Kelhaṇadevī and Gosaladevī and in the name of the latter was founded Gosalpur. His spiritual preceptor was Vimalaśiva. Jayasiṁha seems to have ruled between 1163-1188 A.D.

Jayasiṁha was succeeded by his son Vijayasiṁha who seems to have been the last ruler of the dynasty. Taking advantage of the tottering condition of the Kalachuri empire, the ruler of Karkareḍī attempted to throw off his yoke. But he was promptly subdued by Malayasiṁha, another feudatory of Vijayasiṁha in the battle of Karkareḍī. Another chief Vikrama is said to have been routed by Malayasiṁha. This, however, did not help to keep the Kalachuri kingdom intact and final blows were given by the contemporary Yādava and Chandella rulers. From the Yādava records it is known that the Yādava ruler Siṁhaṇa invaded Ḍāhala and Vijayasiṁha seems to have submitted to him. Soon afterwards, the western and the northern portions of the Kalachuri empire were annexed by the Chandella ruler Trailokyavarman. Thereafter, if the Kalachuris retained their hold on this district, they may have accepted the suzerainty of the Chandellas—of whom, however, no records have so far been discovered from Jabalpur district. How and when Vijayasiṁha ended his reign and whether Mahārājakumāra Ajayasiṁha, the crown-prince, occupied the throne, is not known. In a record[39] dated 1310 A.D., Yādava ruler Rāmachandra is said to have defeated the king of Ḍāhala country. This defeated king was probably Chandella Hammīravarman who, by this time, held large part of Ḍāhala under his sway. After this incident, we have no contemporary record either of the Chandellas or of the Kalachuris which may throw light on the political conditions of the area. Soon, thereafter, Ḍāhala seems to have passed into the hands of the Muhammadan invaders and this is reflected in the Batihagarh Stone Inscription of Vikrama Era 1385 (1328 A.D.), according to which, Malik Julachī was appointed as Governor of the Chedi country by Nāsirud-din Mahmud, the Muslim emperor of Delhi.

[39] *E.I.*, Vol. XXV, p. 211.

CHAPTER III

Religious Background

The Kalachuri rulers of Tripurī were tolerant in their religious outlook and various religious sects like those of Buddhism, Jainism, Vaiṣṇavism and Śaivism existed side by side during the entire period of their history. But, as already noted above, Śaivism was the paramount cult throughout the extensive dominion of the Kalachuris of Tripurī, till their downfall. Śaivism received royal patronage in the hands of all the kings of the Tripurī branch of the Kalachuris, except Śaṅkaragaṇa III, who was a follower of Vaiṣṇavism. Inscriptions of the Tripurī branch of the Kalachuris, supported by the inscriptions of their other branches, prove the prevalence of the following sects of Śaivism in their dominion.

1. The Pasupata Sect

No light is thrown by the inscriptions of the Kalachuris on the problem of the founder of the Pāśupata school of Śaivism. Dr. V.S. Pathak believes that "the Pāśupata school was founded by Śrīkaṇṭha from which later on several branches sprung forth"[1] and this Śrīkaṇṭha is referred to in the Bilhari Stone Inscription of Yuvarājadeva II[2]. The Sheorinarayan Stone Inscription of Jājalladeva II of (K.)E.919[3], belonging to the Ratanpur branch of the Kalachuris, pays obescience to Śrīkaṇṭha in its opening verse and similarly the Ratanpur Stone Inscription of Pṛthvīdeva II of (K.)E. 915[4] mentions the construction of a temple of Śrīkaṇṭha at Varelāpur. There is, however, nothing in the descriptions of Śrīkaṇṭha given in these two inscriptions to support the theory suggested by Dr. Pathak.

The Lukulisa Pasupata Sect

Of the different branches of the Pāśupatas, the one founded by Lakulīśa was called after him as Lakulīśa Pāśupata. The four branches (*jātis*) that sprung from Lakulīśa, the founder of the School, were those of (1) the Kuśika lineage (2) the Gārgya lineage, (3) the Kauruṣa lineage, and (4) the Ananta lineage. The Tewar

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[1] V.S. Pathak : *Śaiva Cults in N. India* (1960), p. 8.

[2] *Ibid.*, p. 6.

[3] C.I.I. IV. pt. I, Ins. No. 98, verse 1.

[4] *Ibid.*, Ins. No. 96, verse 28.

Stone Inscription of Gayākarṇa of (K)E.902[5], refers to the ascetic Bhāvatejasa as belonging to Ananta gotra and being a follower of Pañchārtha (i.e., Pāśupata) system. His foremost disciple Bhāvabrahman is said to be "proficient in the knowledge of Pañchārtha" and "in this Kali age, there is seen no follower of Pāśupata system like Bhāvabrahman".[6] The Pañchārthika system is also referred to in the Gurgi Stone Inscription of Kokalladeva.[7] The Pañchārthika system is so called because it treats of five subjects, viz. (i) *Kārya* (effect); (2) *Kāraṇa* (cause); (3) *Yoga* (union of the soul with God); (4) *Vidhi* (rites) and (5) *Dukhānta* (the cessation of misery). Some of these are referred to in our inscriptions as follows:

Karana: *Kāraṇa* or the cause, which is Īśvara or Mahēśvara and also Pradhāna, is referred to in the opening verse of the Tewar Stone Inscription of Gayākarṇa. Śiva is invoked therein as one "who is the architect of the mansion of the three Worlds (and) the noble poet of the composition of the three Vedas and whose effort, knowledge and will are eternal".[8]

Yoga: *Yoga* which is meditation or the muttering of the syllable *Om*, contemplation, concentration, etc., is again referred to in the same inscription. The religious preceptor Bhāvatejasa is said to have "practised the *Yoga* system of Paśupati"[9] and thus attained union with Śiva by his knowledge. His disciple Bhāvabrahman is said to be "another Sanatkumāra on account of his celebacy, and is devoted to the practice of *Yoga* as taught in the system of Patanjali"[10]. He is said to have practised *Prāṇāyāma*, *Niyama*, *Dhyāna*, *Āsana*, etc., for the same[11]. Mental states like *Maitrī*, *Karuṇā* etc., so essential for the practice of *Yoga*, are said to have been attained by them[12].

Vidhi: *Vidhi* is an operation which brings about righteousness. Besmearing the body with ashes and lying down in ashes form one of the many essential features of this. The same is referred to in the Tewar Stone Inscription which states that the ascetic Bhāvabrahman "clad only in loin cloth lies on pure ashes"[13]. He is also said to have "lived on a limited quantity of food"[14] and practised begging.[15]

The Ananta school of the Pāśupatas also recognised *Pūrtto* (i.e. *Nivartaka*) activities and this is supported by the Tewar Stone Inscription of Gayākarṇa.[16] The *Swacchanda Tantra* recognises two kinds of worshippers—one following the path of performance of *Pūrtta* and *Iṣṭa* activities and the other following the path of knowledge (*Bodha*)[17]. The Tewar Stone Inscription states that the final deliverance of the ascetic is attained by *Pūrtta* and *Bodha* and that ascetic Bhāvabrahman combined in himself both these ways.[18]

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[5] *Ibid.*, Ins. No. 58, verse 5.

[6] *Ibid.*, Verses 7 and 9.

[7] *Ibid.*, Ins. No. 46, verse 5.

[8] *Ibid.*, Ins. No. 58, verse 1.

[9] *Ibid.*, Ins. No. 58, verse 6.

[10] *Ibid.*, verse 8.

[11] *Ibid.*, verse 11.

[12] *Ibid.*

[13] *Ibid.*, verse 8.

[14] *Ibid.*, verse 8.

[15] *Ibid.*, verse 14.

[16] *Ibid.*, verse 13.

Dukhanta: The Tewar Stone Inscription mentions that Bhāvatejasa obtained "the association (*sāyujya*) with Śiva as a consequence of enlightenment (*bodha*)"[19]. This *Sāyujya* form of salvation in which a devotee is not believed to have merged himself in the Godhead but merely obtains association with him, is referred to in the *Pāśupata Sūtras* and discussed in detail in the commentary of *Rāśikara*.

The conception of the eight forms of Śiva, associated with the cult of Paśupati, is also referred to in the Kalachuri inscriptions. These eight forms of Śiva are mentioned in the Tewar Stone Inscription of Gayākarṇa[20] and explained in the Bheraghaṭ Stone Inscription of Narasiṁha of (K.)E.907[21], the Sheorinarayan Stone Inscription of Jājalladeva of Chedi Era 919[22] and the Karanbel Stone Inscription of Jayasiṁha[23]. The latter three inscriptions explain the eight forms of Śiva as consisting of ether, the sun, the moon, fire, the earth, the sacrificer, water and air.

2. The Kapalika Sect

There is no direct reference in the Kalachuri inscriptions to the prevalence of this school of Śaivism. Rājaśekhara's reference to the Kāpālika in his *Karpūramañjarī*,[24] points to the awareness of this school by the people. One analogy of Śiva "who wears a garland of skulls, who is grey with white ashes, who destroys the evil minded, who has bracelets of serpents",[25] occurs in the Chhoti Deori Stone Inscription of Śaṇkaragaṇa. It is noteworthy that according to Rāmānuja, the six marks (*mudrikās*) of the Kāpālikas are: (1) a necklace, (2) an ornament, (3) an ear ornament, (4) a crest jewel, (5) ashes, and (6) the sacred thread.

3. The Somasiddhanta Sect

This cult of Śaivism was quite influential in ancient times and reference to it occurs in some of the inscriptions of Gujrat[26] and Nepal[27] and also some of the Tantric and Pauranic literature[28]. That the cult was prevalent within the Kalachuri dominion is indicated in some of the Kalachuri inscriptions. Thus, the Gurgi Stone Inscription of Kokalladeva II[29] opens with adoration to the holy Somanātha. The inscription mentions that the king Keyūravarṣa made grant of several villages for the benefit of Śiva Somanātha installed in the temple where the inscription was put up and for the support of the Śaiva ascetics who were incharge of it. Further, we learn from the Bilhari Stone Inscription of Yuvarājadeva II[30] that Lakṣmaṇarāja II marched from Tripurī to Somanātha Pattan, and bathing in the sea there, worshipped the god Somanātha with lotuses of gold. He also offered to the god the effigy of the serpent Kālīya which he had obtained from the king of Orissa. His son Yuvarājadeva II[31] also dedicated to Someśvara the wealth that he had obtained by conquering the kings of the four quarters. The cult was also prevalent in Dakṣiṇa Kosala. Thus, the Ratanpur Stone Inscription of Pṛthvīdeva II[32] states that Brahmadeva donated a village named Loṇākara to the God Somanātha, which is probably identical with the deity installed in the temple of Kumārakoṭa referred to earlier in the inscription.

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[17] *Swacchanda Tantra Paṭala* 4, Vol. II, pp. 41-42.

[18] C.I.I. IV, Pt. I, Ins. No. 58, verse 13.

[19] *Ibid.*, verse 6.

[20] *Ibid.*, verse 1.

[21] Ins. No. 60, verse 3.

[22] Ins. No. 98, verse 2.

[23] *Ibid.*, Appdx. 3, verse 2.

[24] *Karpūramañjarī* of Rājaśekhara, Ed. by Suru, Act. V.

[25] *C.I.I. IV.*, Pt. I, Ins. No. 36, verse 1.

4. The Siddha Sect

The Siddha sect and its pantheon of 84 Siddhas had been quite influential from 11th—12th century A.D. Reference to the Siddhas as ascetics occurs in the Rewa Stone Inscription of Vijayasiṁha of (K.)E. 944[33]. The same inscription describes Malayasiṁha as Siddhārtha-Yogi.[34] The inscription says that having performed fierce and painful penance, the Siddhas go to high heaven.[35] The inscription records the construction of a temple of Rāma by Malayasiṁha. This is however, exceptional, for, from the Śaivite literature we know, that the Siddhas were Śiva-śakti worshippers. Invocation in the opening verse of inscription to the Buddhist deity Mañjughoṣa is again surprising, for, there is nothing Buddhistic about the inscription.

5. The Saiva Siddhanta Sect

The Śaiva Siddhānta sect, according to the Gurgi Stone Inscription of

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[26] (a) Prabhāsapāṭan Inscription of Kumārapāla of V.S. 856 (1169 A.D.), *Bhavnagar Inscriptions*, pp. 286-91.
(b) *Veravala Inscription of Bhīma* II, *Ibid.*, pp. 208 ff.

[27] *Chhatrachaṇḍeśvara* (*Nepal*) *Ins. of Jiṣṇugupta* I.A. IX, p. 174.

[28] For details, see Chkravarti: *The Some or Sauma Sect of the Śaivas;* I.H.Q. VIII, p. 220. Also V.S. Pathak: *Śaiva Cults of Northern India* (1960), pp. 23-25.

[29] C.I.I. IV, Pt. I, Ins. No. 46, verse I.

[30] *Ibid.*, Ins. No. 45, lines 23-24.

[31] *Ibid.*, Appdx. 3, line 7.

[32] *Ibid.*, Ins. No. 96, verses 38 and 39.

[33] *Ibid.*, Ins. No. 67, verse 4.

[34] *Ibid.*, verse 42.

[35] *Ibid.*, verse 27.

Kokalladeva[36] was founded by the ascetic who was the head of the line to which Prabodhaśiva belonged. According to several other inscriptions, the head of the line was Guhāvāsī, who according to the Skanda Purāṇa[37] and Liṅga Purāṇa[38] was an incarnation of Śiva and had taken birth at Dāruvaṇa. According to another tradition in Tantrik works,[39] the Dualist (Śaiva) Āmarddaka-*maṭha* was founded by the sage Durvāsā. Dr. Pathak believes that "the joint evidence of inscriptions and literature would prove that Guhāvāsī originated the dualist Śaiva school of Philosophy which was systematised and spread by Āmarddakatirtha-nātha or Rudra-Śaṁbhu."[40] In the Guhāvāsī line, according to him, three main branches developed: (a) *Āmarddaka-maṭha*, (b) *Mattamayūra* and (c) *Mādhumateya*, respectively, founded by *Āmarddaka-tīrthanātha* Rudraśambhu, *Mattamayūranātha* Purandara and Pavanśiva.[41] In the inscriptions of the Kalachuris, we often come across references to the latter two branches and therefore a detailed discussion on them follows.

The Mattamayura Lineage

Three inscriptions discovered from within the limits of the Chedi country give almost a detailed account of the Śaiva *āchāryas* of the Kalachuris. The Chandrehe Stone Inscription of Prabodhaśiva of (K.)E. 724[42] supplies the spiritual genealogy of the Śaiva *āchāryas* of Mattamayūra lineage as follows:

Purandara
|
Śikhāśiva
|
Prabhāvaśiva (contemporary of Yuvarājadeva I)
|
Praśāntaśiva
|
Prabodhaśiva

The Bilhari Stone Inscription of Yuvarājadeva II,[43] supplies another genealogy of the *Mattamayūravaṁśa* as follows:

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[36] *Ibid.*, Ins. No. 46, verse 4.

[37] ततो गच्छेच्च राजेन्द्र गुहावासीति चोत्तमम् ।
यत्र सिद्धो महादेवो गुहावासीति शंकरः ।।

[38] पूर्वं दारूवने विप्राः वसन्ति च सुरैस्समाः ।

[39] Hultzsch, *Report on Skt. MSS. II,* Intr. p. XXI. ff, Catalogue I, p. 257, II, p. 55, etc.

[40] *Śaiva Cults in Northern India*, p. 30.

[41] *Ibid.*, p. 30.

[42] *C.I.I. IV*, Pt. I, Ins. No. 44, verse 4 ff.

[43] *Ibid.*, Ins. No. 45, verses 46-48.

Rudraśambhu
|
Mattamayūranātha (contemporary of Avantivarman)
|
Dharmaśambhu
|
Sadāśiva
|
Mādhumateya
|
Chūḍāśiva
|
Hṛdayaśiva (contemporary of Lakṣmaṇarāja)
|
Aghoraśiva.

Another line of Śaiva *āchāryas* is also described in verses 43-44 of the inscription as follows:

Pavanaśiva (Mādhumateya)
|
Śabdaśiva
|
Īśvaraśiva (contemporary of Yuvarājadeva I).

The third inscription which supplies yet another list of the Śaiva ascetics is the Gurgi Stone Inscription of Kokalladeva II[44]. The spiritual genealogy described in it is as follows:

Chūḍāśiva
|
Prabhāvaśiva (contemporary of Yuvarājadeva I)
|
Praśāntaśiva
|
Īśānaśambhu — Prabodhaśiva
(Name illegible)

On the evidence of these, combined with the evidences of two other lists of

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[44] *Ibid.*, Ins. No., 46, verses 1-26.

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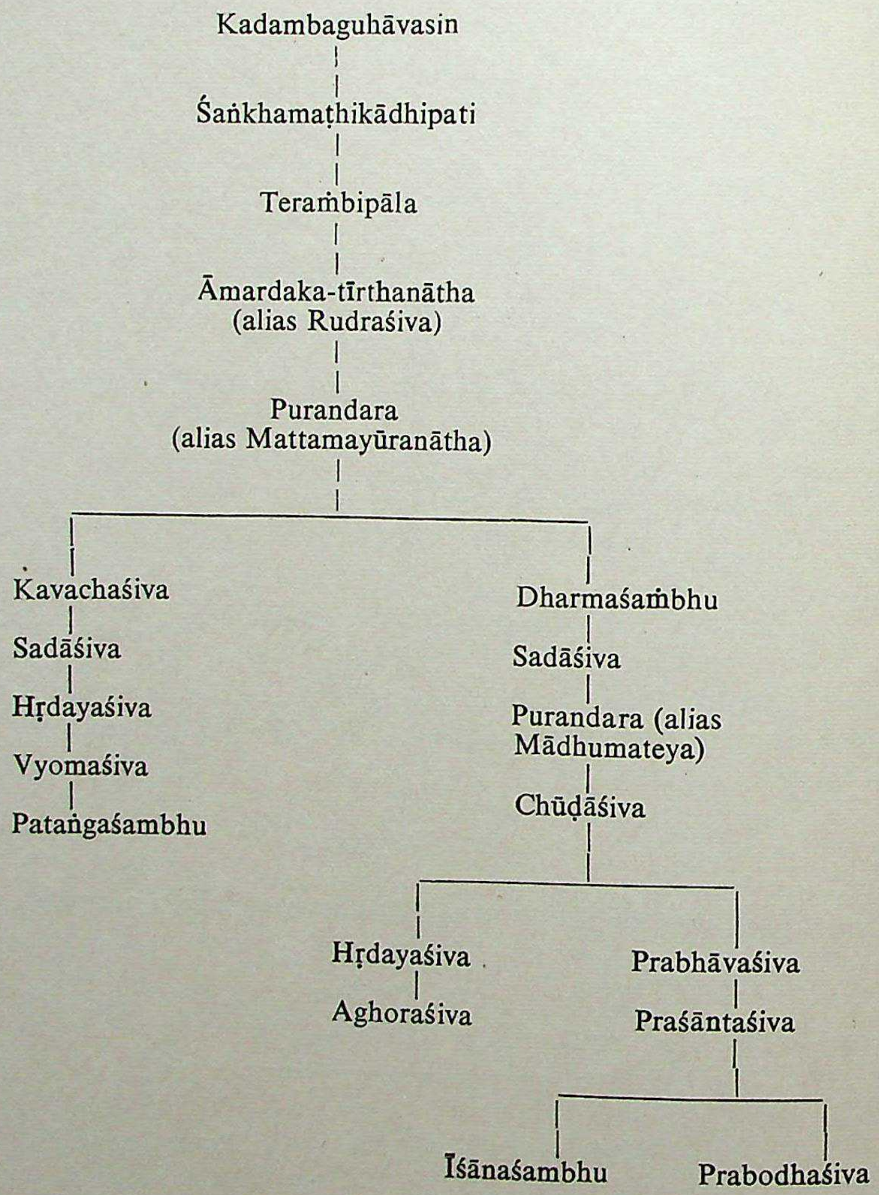
spiritual genealogies supplied by the Ranod Inscription[45] and Gwalior Museum Stone Inscription of Pataṅgaśambhu,[46] Dr. Mirashi has reconstructed the complete spiritual genealogy of the Mattamayūra clan in the form of the following table:[47]


Kadambaguhāvasin
Śaṅkhamaṭhikādhipati
Teraṁbipāla
Āmardaka-tīrthanātha (alias Rudraśiva)
Purandara (alias Mattamayūranātha)
Kavachaśiva
Sadāśiva
Hṛdayaśiva
Vyomaśiva
Pataṅgaśambhu
Dharmaśaṁbhu
Sadāśiva
Purandara (alias Mādhumateya)
Chūḍāśiva
Hṛdayaśiva
Aghoraśiva
Prabhāvaśiva
Praśāntaśiva
Īśānaśambhu
Prabodhaśiva

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[45] *E.I.I.*, pp. 351 ff.

[46] *Journal, M.P. Itihasa Parishad (Bhopal)*, No. 4, pp. 5-12.

[47] *C.I.I. IV*, Pt. I, p. clix.

The views expressed by Dr. Mirashi seem to be most satisfactory until further evidence is available. There is, however, difference of opinion among scholars on the issue of the identification of Mattamayūra, the chief seat of the clan. Dr. Mirashi has identified Mattamayūra, the capital of king Avantivarman, who, according to Ranod Inscription, invited Mattamayūranātha to his country to be initiated by him and to establish a *maṭha* at his capital as well as one of Raṇipadra (or Araṇipadra according to the Gwalior Museum Stone Inscription of Pataṅgaśambhu)[48] with Kadwāhā in the Gwalior district.[49] Dr. V.S. Pathak differs from Dr. Mirashi and on the basis of the evidence of *Mahābhārata* and the Lakkhā Maṇḍala *praśasti* of Queen Īsvarā of Jālandhara, has tried to locate the place Mattamayūra in the Rohtak region of the Punjab.[50] The theory, however, is not convincing, for, Avantivarman belonged to 9th century A.D.[51] while the Varman line, described in the Lakkhā Maṇḍala *praśasti*, lasted from the 3rd to the 7th century A.D.[52] We have no evidence to prove that this line of the Varman kings continued to rule upto 9th century A.D., and had one Avantivarman in its genealogy.

Further, Mattamayūra being the seat of an important sect of the Śaivas, which had sent its monastics to such far off places as Malwa, Deccan and Central India, it must have had a number of Śaiva temples, *Maṭhas*, etc., around it. No remains of such a group of Śaiva temples or monasteries have been found in the Rohtak region of the Punjab. Dr. Mirashi has rightly pointed out that "we have no evidence that these Śaiva *āchāryas* had any well-known establishment in that region in the 9th century A.D., whereas we have ample remains of Śaiva temples and *maṭhas* from the Kadwāhā Terahi region in the Gwalior district. We also know from inscriptions that a Chālukya family of Varman kings was ruling in that region in the 9th and 10th centuries A.D."[53] In the words of Dr. Mirashi, "the discovery of these inscriptions (i.e., the Ranod and the Gwalior Inscriptions) and the ruins of several *maṭhas* and temples in the Gwalior district disproves Dr. Pathak's theory that Mattamayūra, the capital of Avantivarman, was situated in the Rohtak region."[54] Until further evidence is brought forth the location suggested by Dr. Mirashi seems to be more reasonable.

The Mattamayūra *maṭhas* supplied Śaiva ascetics to the monasteries in the Chedi country from time to time. According to the Gurgi and the Chandrehe Inscriptions, the ascetic Prabhāvaśiva was respectfully invited by Yuvarājadeva I, given some land[55] and put in-charge of a monastery built at a huge cost.[56] According to the Bilhari Stone Inscription of Yuvarājadeva II, queen Nohalā invited a Śaiva ascetic named Īśvaraśiva and donated several villages.[57] The same inscription mentions that Yuvarājadeva's successor Lakṣmaṇarāja II called Hṛdayaśiva from Madhumati to take charge of the holy Vaidyanātha (or Nauhaleśvara) monastery. Hṛdayaśiva placed the monastery incharge of his disciple Aghoraśiva.[58]

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[48] *Jour. M.P. Itihasa Parishad* (*Bhopal*), No. 4, p. 7.

[49] *C.I.I. IV*, Pt. I, p. civ.

[50] *Śaiva Cultṣ in Northern India*, op. cit., pp. 33-34.

[51] He was contemporary of the Śaiva ascetic Purandara whose approximate date is 825 A.D. (Vide, Mirashi, op. cit., p. cl iii). Dr. Pathak himself accepts this date, vide, *Śaiva Cults* etc., op. cit., p. 31.

[52] Thirteen Varman kings are described in the genealogical list of the inscription (vide, *E.I.*, vol. I, p. 8). Taking 25 years on an average for each of the kings, the period of the first king of the line viz. Senavarman goes back to the last quarter of 3rd century A.D.

[53] Quoted from the back flap of "*Śaiva Cults of Northern India*" of Dr. Pathak, where the opinion of Dr. Mirashi has been printed.

[54] *Jour. M.P. Itihasa Parishad* (*Bhopal*), No. 4.

A list of the Rājagurus of the Kalachuri kings is also supplied by the available inscriptions. The Jabalpur Stone Inscription of Jayasiṁha[59] supplies the following spiritual genealogy of the Śaiva *āchāryas* who acted as the *Rājagurus* of the Kalachuri kings.

Vimalaśiva
|
Vāstuśiva
|
Puruṣaśiva (Rājaguru of Yaśaḥkarṇa)
|
Śaktiśiva (Rājaguru of Gayākarṇa)
|
Kīrtiśiva (Rājaguru of Narasiṁha)
|
Vimalaśiva (Rājaguru of Jayasiṁha)

The Dhureti Plates of Trailokyavarman[60] adds to the list. It mentions the names of the two sons of Vimalaśiva viz. Śāntiśiva (the elder) and Nādaśiva (the younger). The elder became the *Rājaguru* of the Chandella king Trailokyamalla. The plates mention that Nādaśiva executed a mortgage deed with the permission of his elder brother.

Another inscription from Āndhra country viz. the Malkāpuram Pillar Inscription[61] further adds to our information regarding the *Rājagurus* of the Kalachuri kings. The record supplies the following spiritual genealogy of Śaiva *āchārya* Viśveśvaraśambhu who was contemporary of the Kākatīya king Gaṇapati:

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[55] *C.I.I.* IV, pt. I. Ins. No. 44, verse 5.
[56] *Ibid.*, Ins. No. 46, verse 7.
[57] *Ibid.*, Ins. No. 45, verses 43-44.
[58] *Ibid.*, verse 58.
[59] *Ibid.*, Ins. No. 64, verse 6 ff.
[60] *Ibid.*, Ins. No. 72.
[61] *J.A.H.R.S.*, Vol. IV, pp. 158 ff.

Durvāsā
|
Sadbhāvaśambhu
|
Somaśambhu
|
Vāmaśambhu
|
Śaktiśambhu
|
Kīrtiśambhu
|
Vimalaśiva
|
Dharmaśambhu
|
Viśveśvaraśambhu

Of the Śaiva ascetics mentioned in the Malkāpuram Inscription, Sadbhāvaśambhu was contemporary of Yuvarājadeva I, for the record mentions that Sadbhāvaśambhu of the Golakī-Maṭha received a gift of 3 lakhs of villages from the Kalachuri king Yuvarājadeva I. From this reference, Dr. Pathak has concluded that Sadbhāvaśambhu was identical with Prabhāvaśiva, the disciple of Madhumateya Chūḍāśiva (or Śikhāśiva) of the Chandrehe and Gurgi inscriptions.[62] This identification has been rightly objected to by Dr. Mirashi in the following words: "I cannot also accept the view that Sadbhāvaśambhu mentioned in the inscription is identical with Prabhāvaśiva described in the Kalachuri inscriptions. The two names are not synonymous like Chūḍāśiva and Śikhāśiva and the Śaiva *āchāryas* are not known to have assumed more than one name. The suggestion that the name was changed for the exigencies of the metre is gratuitous. Besides, the disciple of Sadbhāvaśambhu was Somaśambhu, while that of Prabhāvaśiva was Praśāntaśiva."[63] From this identification, Dr. Pathak proceeds to make further indentification of Vāmaśambhu (the disciple of the successor of Sadbhāvaśambhu) with Vāmadeva, who is so often mentioned in the Kalachuri inscriptions recording that his feet were meditated upon by several Kalachuri kings. According to Dr. Pathak, "the statement finds striking epigraphic corroboration as no less than seven kings Lakshmīkarṇa, Yaśaḥkarṇa, Narasiṁha, Jayasiṁha, Vijayasiṁha, Śaṅkaragaṇa and Trailokyavarmmadeva (the Chandella king who supplanted the Kalachuri dynasty) are named as "meditating upon the feet of Paramabhaṭṭāraka Mahārājādhirāja Parameśvara illustrious Vāmadeva".[64] Dr. Pathak explains that the reverence of these kings towards Vāmadeva was due to the fact that the Kalachuri king Sāhasika had dedicated his empire to Vāmadeva, according to the *Pṛthvīrāja-vijaya*. This Sāhasīka, according to Dr. Pathak, is identical with Yuvarājadeva II who had Vāmadeva alias Vāmaśambhu (of Malkāpuram Inscription) as his *Rājaguru.*[65] From these identifications, Dr. Pathak proceeds to establish his own theory regarding the spiritual genealogy of the *Rājaguru* of the Kalachuri kings in the form of the following table:[66]

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[62] *Śaiva Cults*, etc., pp. 36 and 46-47.
[63] *Ibid.*, back flap.
[64] *Śaiva Cults*, etc.

Ascetics	*Kings*
Guhāvāsi	Prabhāvaśiva of the Chandrehe and Gurgi Inscriptions
Sadbhāvaśambhu	
Somaśambhu	
Vāmaśambhu	(Yuvarājadeva II)
Vimalaśiva	(Kokalla II)
Vastuśiva	(Gāṅgeyadeva)
Rudraśiva	(Lakṣmīkarṇa and Yaśaḥkarṇa)
Puruṣaśiva	Yaśaḥkarṇa
Śaktiśiva	Gayākarṇa
Kīrttiśiva	Narasiṁha
Vimalaśiva	Jayasiṁha
Śāntiśiva Nādaśiva	
Dharmaśiva Viśveśvara	

The theory is open to serious objections. The core of the theory. viz., the identification of Vāmadeva with Vāmaśambhu, cannot be accepted. The first record of the Kalachuri dynasty, which refers to "Paramabhaṭṭāraka Mahārājādhirāja Parameśvara Śrī Vāmadeva" is the Saugor Stone Inscription of Śaṅkaragaṇa I[67]. Although undated, it evidently belongs to the middle of the 8th century A.D. Vāmadeva must have existed before this. Dr. Mirashi puts him towards the end of the 7th century A.D.[68] Vāmaśambhu (of the Malkāpuram Inscription) on the other hand, being third in succession from Sadbhāvaśambhu (who was contemporary of Yuvarājadeva I) cannot be earlier than the last quarter of the 10th century A.D. The two identifications are, therefore, not possible.

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[65] *Ibid.*, pp. 36-37.
[66] *Ibid.*, p. 50.
[67] *C.I.I. IV*, Pt. I, Ins. No. 35.
[68] *Ibid.*, p. lxviii.

Further, Dr. Mirashi points out that "Vāmaśambhu mentioned in the Malkāpuram inscription is not identical with Vāmadeva for (i) the names of Śaiva *āchāryas* never ended in '*deva*' and (ii) the statement in the inscription that his feet were honoured by the Kalachuri kings in A.D. 1261, the date of that inscription is falsified by the fact that we have no knowledge of any Kalachuri kings ruling at Tripurī after A.D. 1212."[69] As for Sāhasika, referred to in the *Pṛthvīrāja-vijaya*, Dr. Mirashi remarks: "I cannot accept his view that the legendary Sāhasika described in the *Pṛthvīrāja-vijaya* was identical with Kalachuri Yuvarājadeva II, for, Sāhasika is described in that *kāvya* as the founder of the Tripurī kingdom, whereas the Kalachuris were ruling from Tripurī atleast five generations before Yuvarājadeva II—vide C.I.I. IV, p. cxci."[70]

The identification suggested by Dr. Pathak, therefore, does not seem to be possible and, thus, the entire theory of Dr. Pathak, cannot be accepted in the present state of knowledge.

From the inscriptions, we came to know of two more branches of Mattamayūra clan, viz., one at Karkaroni[71] and the other at Ranipur Jharial in the former Patna State in Orissa.[72]

According to the Śaiva Siddhānta, there are three principles, viz., the Lord (*Pati*) the individual soul (*Paśu*) and fetters (*Pāśa*). The system has 4 *pādas* viz., (1) *Vidyā* or right knowledge of the three *Padārthas*, (2) *Kriyā* or action (process of initiation), (3) *Yoga* or meditation, concentration and allied processes, and (4) *Caryā* or conduct or discipline, consisting in doing what is prescribed and avoiding what is proscribed. The inscriptions of the Kalachuris often refer to the 4 *pādas* of the system.

1. **Vidya**: The Gurgi Stone Inscription of Kokalladeva II refers to the "right knowledge because it is capable of destroying the multitudes of the bonds of worldly existence"[73]. The same inscription points out that the sage Chūḍāśiva had attained "the perfection of knowledge through the meditation on the feet of Śiva".[74] Study of the *āgamas* formed one of the essential aspects of gaining right knowledge. The Chandrehe Stone Inscription of Prabodhaśiva mentions[75] that Prabodhaśiva thought over all the *āgamas* in order to realise God.

2. **Kriya**: Activities and the process of initiation of the ascetics formed the second section of the Śaiva Siddhānta system. The inscriptions of the Kalachuris often refer to the architectural and other activities of the ascetics. According to the Chandrehe Stone Inscription, Prabodhaśiva "by the process of excavating, breaking

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[69] *Śaiva Cults*, etc., back flap.

[70] *Śaiva Cults*, etc., back flap.

[71] *C.I.I. IV*, p. clv.

[72] *Ibid.*, p. clviii.

[73] *Ibid.*, Ins. No. 46, verse 18.

[74] *Ibid.*, verse 5.

[75] *Ibid.*, Ins. No. 44, verse 11.

and ramming heaps of large stones, has constructed a wonderful way through mountains (and) across rivers and streams, and also through forests and thickets, as Rāghava (did) across the ocean.[76]

The inscription also refers to the building of a temple by Praśāntaśiva, the construction of a monastery, excavation of a lake, digging of a well and rebuilding of a dilapidated well by Prabodhaśiva.[77] The Gurgi Stone Inscription of Kokalladeva lists a number of constructions by Śaiva ascetics viz. the construction of a temple of Īśvara, and of a monastery and also of another monastery at Vārāṇasī by Praśāntaśiva[78] and a number of other constructions by Prabodhaśiva.[79]

3. **Yoga**: *Yoga* consisted of meditation, concentration, *āsanas* and other allied processes. The Gurgi Stone Inscription mentions that Praśāntaśiva "seated in the solitary place mastered (all) the *āsanas*, who felt the inner joy with his steady mind absorbed in the meditation of Śiva seated in the midst of the lotus of the heart"[80]. The inscription further mentions that in a monastery constructed by him on the bank of Śoṇa "having entered which, the tranquil Yogins, who have destroyed the impediments of mental anxieties by (the performance of) vows and who have clear minds, having attained success in meditation, reach the goal of final emancipation"[81].

4. **Charya**: This, according to Bhandarkar "teaches discipline or conduct, consisting in doing what is prescribed and avoiding what is proscribed. Without this, Yoga is not possible."[82] The Bilhari Stone Inscription describing the mental qualities of Hṛdayaśiva says that he was one who 'surpassed the earth by his forbearance, the cloud by his impartiality and the ocean by decorum of conduct, and (who) vanquished the god of love by his freedom from passion[83]'. The Śaiva Siddhānta ascetics are described in the Gurgi Stone Inscription of Kokalladeva as those "whose minds were restrained by vows (and) who taught the great and flawless doctrine of Śiva to their disciples'[84]. Restrictions regarding food, etc., formed an essential part of discipline. The

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[76] गुरूग्रावग्रामोत्खननदलनध्वंसविधिनाम ह्रीघ्रेध्वानं यो व्यधित जलधौ राघव इव । सारित्स्त्रोतः स्वंवं विपिनगहने ष्वद्भुतकरं जगत्याश्चर्यं हिं प्रथयति महत्कर्म्म महताम् ।।

Ibid., verse 13.

[77] *Ibid.*, verse 16-17.

[78] *Ibid.*, Ins. No. 46, verse 11, 13, 14.

[79] *Ibid.*, verse 21-24.

[80] आसीनस्य जितासनस्य विजने हृत्पद्यमध्यस्थितस्थाणुध्याननिलीननिश्चलमनः संवेदितान्तर्म्मुदः । जग्मुर्यस्य दिनानि दाननिरत····पाञ्चार्थिकतत्वज्ञान त्रिचक्षणैश्च गुणिभिः साद्धं परीक्षाक्षमैः ।

Ibid., verse 15.

[81] यस्मिन्योगजुषः प्रविश्य नियमध्वस्तान्तरायाधयः शान्ताः सिद्धसमाधयोऽच्छमतयो गच्छन्ति मुक्तेः पदम् ॥

Ibid., verse 13.

[82] Bhandarkar R.G.: *Saivism, Vaishnavism etc.* p. 177.

[83] विद्यानां निलयेन येन सुधिया सत्यव्रतेनाधिकं श्रीमन्माधुमते-यवन्श वितता कीर्त्तिश्चिरँ वर्द्धिता । किञ्च क्ष्मा क्षमयाम्बुदः समतया मर्यादयाम्भोनिधिर्वैराग्येनजितः स्मरः स भगवान्कस्यास्पदं न स्तुतेः॥

C.I.I. IV, Ins. No. 45, verse 55.

[84] पूर्व्वं यत्रावतीर्यं व्रतनियतमनोवृत्त-यस्तापसेन्द्राः शिष्याणाशशंसुः शिवमतमतनु व्यस्तनिः शेषदोषम् ।

Ibid., Ins. No. 46, verse 4.

Chandrehe Stone Inscription mentions that Prabodhaśiva "realised God by the performance of religious austerities and meditation, and living on the fruits of *priyāla*, *āmlaka*, greens and śāluka".[85] His guru Praśāntaśiva is also described in the inscription as living on fruits, lotus stalks and roots.[86]

Daily ritual, worship of images, etc., also formed an important aspect of *Charyā*. According to Chandrehe Inscription, Prabodhaśiva's "one hand was skilled in making offerings at the proper time to the high flames of fire" and "he performed (all) his duties towards the gods"[87]. All these, according the Gurgi Stone Inscription of Kokalladeva II, lead one to the attainment of the desired *siddhis*[88].

SAKTISM

The Yogini Kaula Sect

The existence of the temple of Chaunsaṭha-Yoginīs at Bheraghat points to the prevalence of Yoginī cult of Śāktism in the Tripurī region. Yoginīs are known to Sanskrit literature. They are represented as attendants of Durgā and are in fact different forms of Durgā herself which she assumed to kill the notorious demons Śumbha and Niśumbha. The principal Yoginīs, called Mātṛs or Mother Goddesses, are seven or eight in number. Later this number was raised to sixty-four and the cult came to be known by the name of Chaunsaṭha-Yoginī.

The stories about Yoginīs, as given in some of the Purāṇas and later literary works like *Kathāsaritasāgara*, *Vetālapañchaviṁśati*, *Rājataraṅgiṇī*, *Prabodhachadrodaya*, etc., give us some idea about the nature of the Yoginīs. In the Rudra Upanishad it is stated that Śiva, after the death of Jālandhara on the field of battle "summoned in thought the Yoginīs, who instantly appeared, and then they with folded hands, asked him: 'Oh Śiva! what shall we do?' He replied: 'Quickly, in obedience to my command, devour the flesh of the Daitya.' Then Brāhmī, Māheswarī, Kumarī, Vaiṣṇavī, Vārāhī and Mahendrī, with cruel looks, hastened to devour the flesh of Jālandhara. Śiva then said to them: 'Drink up the blood', and they, delighted, immediately quaffed the gory stream and danced with joy."[89] *Mārkaṇḍeya Purāṇa* informs us that the Mother Goddesses came into being to suck the blood of the demon Rakta-bīja to death. When Chāmuṇḍā and Kālarātri drank the blood of the demon, the Mothers danced around in a circle[90]. In *Rājataraṅgiṇī* the Yoginīs are called "divinities of lower order", *madhya-*

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[85] विचार्य निखिलागमान्विधिसमाधिबुद्धेश्वरः प्रियालफलमूलकामलकशाकशालूकभुक् ।
Ibid., Ins. No. 44, verse 11.

[86] *Ibid.*, verse 7.

[87] *Ibid.*, Ins. No. 44, verse 10.

[88] *Ibid.*, Ins. No. 46, verse 21.

[89] Vans Kennedy, *Researches into Hindu Mythology*, p. 490.

[90] For a description of Kālarātri as Yoginī, see *Prabodhachandrodaya*, 4. 1.

padevatā, who were both lustful and blood-thirsty. They could reanimate the dead to satisfy their desires, or tear them to pieces to appease their hunger.[91] In *Prabodhachandrodaya* they are described as dancing in the field of battle and making use of the skulls of the slain as symbols.[92] According to *Vetālapañchaviṁśati*, when Vikramāditya approached the *siris* tree in which a corps was suspended, "he saw that the goblins were laying hold of and eating men, that witches were chewing the livers of children; tigers were roaring and elephants screaming"[93]. From these references we know that the Yoginīs always move in the group (*cakra*); they visit cemeteries and offer homage to Bhairava; usually a human victim is offered by them to the god; they are habituated to move in the sky; they appear very sinister in looks but are helpful to mankind; they put on a garland of skulls, carry a bowl of the same material, apply *siddhāñjana*; during their aerial march they are accompanied by the clang of cymbals and bells and a celestial incense trails their path; a halo of light surrounds their person; they possess supernatural powers to the extent of bringing the dead to life. There are groups or parties among them which at times come to blows among themselves. The Yoginīs, Śākinīs, and Ḍākinīs are usually confused and they are particularly connected with the Dāmara Tantras. But the Tantras classify Yoginīs on different lines.[94]

The worship of Yoginīs in the form of a regular cult seems to have come into existence during 8th—10th century A.D. The cult was known by the name of *Yoginī Kaula*, the founder of which was Matsyendranātha. Matsyendranātha was originally the founder of the cult of Yogic Śaivism but he developed Yoginī cult when he lived in the midst of women in Kāmarūpa. Every woman in Kāmarūpa was recognised as a Yoginī and hence he named this cult after them. The new *Kaula* (secret) *mārga* was different from the old *Akaula* (*Śaiva*) *mārga*. It was a Śākta cult as opposed to the old Yogic Śaivism. It aimed at propitiating the śaktis through the medium of *Yoga* as well as by external worship. The principal tenets of the *Yoginī Kaula mārga* is revealed in the *Kaulajñānanirṇaya* the authorship of which is ascribed to Matsyendranātha. These may be described in the following words of V.W. Karambelkar "(i) *Kaula* is an ancient word occurring perhaps, in the Buddhist Tāntrik works and means Śakti. In the AVT. (*Akaulavīratantra*) Matsyendra has propounded a kind of monism where *Kula* is ultimately identified with *Akula* (Śiva): while in the KJN. (*Kaulajñānanirṇaya*) he has sought powers through the agency of the Yoginīs. It is, of course, a different matter that the Yoginīs are located in different parts of the body of a Sādhaka and are connected with the Yogic *nāḍīs*. (ii) The KJN. speaks of *Sahaja* as a *Cakra* (a station in the body—16.10f.) which being reached, mind attains equanimity. But the AVT. has discussed the doctrine of Sahaja in detail (A. text. 11.14, B. text 140 etc.). Accordingly by reaching that station, the Yogin becomes free from the chain of causation, from the illusion of the world, and from the external discipline of worship, sacrifice, etc., with their concomitant sins and merits (AVT.A. 33-34;83-84; B.48-49). (iii) The KJN. is more concerned with the rousing of the Śaktis through *mantra* and ritual for the attainment of such powers as 'pāśastobhana', '*nigrahānugraha*', '*māraṇa*', '*ākṛṣṭi*', '*vaśīkaraṇa*', '*jarāpaharaṇa*', '*anekarupadhāraṇa*'. '*Yoginīmelana*', etc. The AVT. on the other hand describes a Yogin as becoming Brahmā, Hari, Rudra, etc.:

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[91] *Rājataraṅgiṇī*, II, 100-103.

[92] *Prabodhachandrodaya*, Taylor's Translation, Prologue, XI.

[93] *Vetālapañchaviṁśati*, tr. Hollings, p. 9.

[94] *I.H.Q.*, Vol. XXXI (1955), pp. 367-368.

स्वयं देवि स्वयं देवः स्वयं शिष्यः स्वयं गुरुः ।
स्वयं ध्यानं स्वयं ध्याता स्वयं सर्वेश्वरो गुरुः ॥

(AVT., B.116-118)

The AVT. is emphatic in denouncing all external forms of worship. (iv) The KJN. (chap. 8) states that there are eight special ways of practising *vidyā* and the first of these is to associate with the circle of Yoginīs. The whole of this secret cult is, therefore, named after Yoginīs. The eight *vidyās* are so many *mantras* to propitiate Yoginīs for the attainment of *siddhis*.

The Yoginīs, according to the text, are *Sahajā*, *Kulajā* and *Antyajā* conceived both externally and internally. They are sixty-four in number (8.14). Another classification of the Yoginīs is that of *Kṣetrajā*, *Pīṭhajā*, *Yogajā* and *Mantrajā* based on a different principle. Of these the first two are connected with the holy *Pīṭhas*. Those propitiated with the Yogic practices are the *Yogajā*; and the *Mantrajā* are pleased with the *mantra*. The Mother-goddesses—Brāhmī, Māheśvarī, Vaiṣṇavī, Vajrahastā, Yogeśvarī, Aghoreśī—are also included in the list of the Yoginīs. There are others who are door-keepers.

The *Yoginī Kaula* of Matsyendra also refers to the worship of mystic circles (made up of 4, 8, 12, 64 and more angles, cf. KJN. Paṭala 3) at the centre of which there is Śiva, omnipresent, immovable and unqualified. The sixty-four Yoginīs are, most probably, so many angles representing the equal number of manifestations of Śakti embracing Śiva. The circle thus forms a 'Lotus' reminding us of the famous Tāntrik Śrīcakra."[95]

The names of the sixty-four Yoginīs are given in the *Kālikāpurāṇa*, the *Bṛhnnāradīya*, the *Durgāpūjāpaddhati*, *Piṭhori-vrata-kathā* (prevalent in Maharashtra), *Yoginīcakrapujana* and many other works[96]. A list of the names of Yoginīs is also supplied by the inscriptions on the pedestals of the images of the Yoginīs preserved in the temple of Chaunsaṭha-Yoginī at Bheraghat.[97] Only six names of this list agree with those of *Kālikāpurāṇā* and five with *Durgāpujāpaddhati*. A list of twenty-three names of Devī appears in the Pujāripāli Stone Inscription of Gopaladeva, a feudatory of the Kalachuris of Ratanpur[98]. Only three names of this tally with the Bheraghat list.[99] Another list of the Yoginīs is supplied by the eleven labelled Yoginī images collected from Shahdol and now preserved in the Dhubela Museum, in District Chhatarpur of Madhya Pradesh. This list varies totally from the Bheraghat list as well as the list of the Pauraṇic and other texts. Images of Yoginīs found in all the temples of Chaunsaṭha Yoginīs in India, excepting that of Bheraghat and Shahdol are uninscribed and therefore they do not help us to determine the original list of Chaunsaṭha-Yoginīs. It is very difficult to say which list is reliable and factual. It appears that new names were invented from time to time according to local tastes and traditions and additions and alterations were made in the original list. What this original list contained is difficult to say in the existing stage of knowledge.

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[95] *I.H.Q.*, Vol. XXXI (1955), pp. 365-67.

[96] For other works about Yoginīs, see Aufrecht, *Catalogues Catalogrum*, p. 481.

[97] For details, see Chapter IV, below.

As far as the relics of the Yoginī cult are concerned, five temples of Chaunsaṭha-Yoginīs were located by the Archaeological Survey of India till 1875. They were found by Cunningham, Beglar and Col. Macpherson at Bheraghat and Khajuraho in Madhya Pradesh, Ranipur Jharial and Surada in Orissa and at Coimbatore in the South[100]. Since then, the remains of Yoginī temples have been located near Shahdol in M.P. the Yoginī images of which were transferred and preserved in the Dhubela Museum in Chhatarpur district (of Madhya Pradesh)[101], at Mitauli, near Padhauli[101a] and at Dudahi in Lalitpur district of Uttar Pradesh[101b]. Recently one more temple has been located by Prof. K.D. Bajpai at Lokhari in the Banda District of Uttar Pradesh.

All these temples, excepting the one at Khajuraho, are circular in shape and open to sky. At Khajuraho the circular shape was impossible owing to narrowness of the ridge on which it was built. In each of them there are 64 cells meant for 64 Yoginīs. Though the number of pedestals in the Bheraghat temple is more, the Yoginī images numbered 64 only—the remaining ones meant for other different dities. The idea is that the Yoginīs move in a group of 64 in the sky and when they come down they form a circle. That is why their temples are circular in shape and open to sky. In each of these temples there had been an entrance from the south, though for reason unknown, it was closed at a later date. In all of them them there was a structure at the centre of the circle. In the Khajuraho temple the central shrine has altogether disappeared. At Ranipur Jharial there is a small *chhatra* on four pillars each enshrining an image of Śiva, Pārvati, and Ganeśa. At Surada also there is a central *maṇḍapa* on which is carved a sitting figure resting on a bullock and an elephant. The figure has three faces; in the right hand there is a trident, in the left hand a lotus, etc. In the Bheraghat temple also originally there existed a structure at the centre of the circular cloister which was later replaced by the Gaurishankar temple as existing today. It may be mentioned here that both Cunningham and R.D. Banerji are unanimous in their opinion that "the circular cloister, as it stands at present, is the work of two different periods; the old circular wall, with its inscribed statues, belonging to tenth century, and the cloister, with its roofs, being the work of queen Alhaṇadevī of the twelfth century".[102]

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[98] *C.I.I. IV*, Pt. II, pp. 588 ff.

[99] For this and other list, see Appendix I.

[100] Vide, *Archaeological Survey of India Reports*, Vol. II, pp. 416; Vol. IX, pp. 60-78; Vol. XIII, pp. 128-37 and Vol. XXI, p. 57.

[101] Vide Dikshit S.K., *A Guide to State Museum Dhubela* (1955).

[101a]. *Report of the Archaeological Survey of India*, 1915-16, Pt. I, p. 18.

[101b]. P.C. Mukherji, *Report of the antiquarian remains in the Lalitpur district*, pl. 39.

It may be mentioned here that the Bheraghat stone inscriptions of Narasiṁha of (Kalachuri) year 907[103] records the construction of a temple of Śiva under the name of Vaidyanātha by queen Alhaṇadevī, the widow of king Gayākarṇa and mother of king Narasiṁha. A monastery and a hall of study were also built and these were endowed with income from two villages. The management of the whole establishment was entrusted by Alhaṇdevī to the Pāśupata ascetic Rudrarāśi of the Lāṭa lineage. Another short inscription of the reign of Vijayasiṁha, now fixed at the right hand side of the door leading to the garbhagṛha of the Gauriśaṅkara temple, records the obeisance of Mahārājñī Gosaladevī, her son the Mahārājā Vijayasiṁhadeva and the heir apparent Ajayasiṁhadeva. The temple is named as that of Vaidyanātha[104]. From the evidence supplied by these two inscriptions, R.D. Banerji has concluded that "the temple of Vaidyanātha, built by Alhaṇadevi, is the same as that which now goes by the name of Gaurīśaṅkara at Bheraghat and which was visited by Gosaladevī, the daughter-in-law of the same queen Alhaṇadevi"[105]. According to Banerji, the original structure that existed at the centre of the circular cloister was re-built by queen Alhaṇadevī during the regime of her son Narasiṁhadeva in the Kalachuri year 907 (1157 A.D.) [106].

A study of the architecture of the circular cloister of the temple also reveals additions made to the original structure and this synchronises with the epigraphic evidence. These changes would be discussed in the next chapter. What is important for us to note here is that the change is an indication of the change in cult. Originally the temple was the centre of worship for the followers of the *Kaula Yoginī* sect who had built the temple. But now, under the royal patronage, it was being developed into a shrine sacred to the Pāśupatas. Alhaṇadevi, who took interest in this change, was a devout follower of the Pāśupata sect. She was the daughter of Guhila ruler Vijayasiṁha. The area from which she hailed was a stronghold of the Pāśupata sect of

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[102] Cunningham, *Archaeological Survey of India Report*, Vol. IX, p. 73.

[103] C.I.I., IV. pp. 312 ff.

[104] Dr. V.V. Mirashi differs in his reading of the inscription, vide C.I.I. IV, p. 364 fn. 7.

[105] Banerji, R.D.: *The Haihayas of Tripuri, And Their Monuments* (1922), p. 68.

[106] *Ibid*, p. 69.

Śaivism and therefore there is nothing surprising if she had invited Pāśupata ascetic Rudrarāśi from Lāṭa to put under his charge the temple of Vaidyanātha and other establishments at Bheraghat[107]. Also there is nothing surprising if she thought of this change in the cult pertaining to the Chaunsaṭha Yoginī temple of Bheraghat, for, as per tradition, existing in Rajputana, a very close relationship exists between the Pāśupatas and the Kaulas. This is very clearly indicated in the stone inscription of the Chāhamāna Vigrahapāla of Vikrama Saṁvat 1030 which was discovered at Harsha Mt. in the Shekhavati district of the former Jaipur State in Rajasthan[108]. It refers to an ascetic Allaṭa, the founder of a Kaula school, and a disciple of the Pāśupata ascetic Viśvarūpa belonging to the Pañchārthika school of the Paśupatas. Close relationship between the Peśupaṭas and the Kaulas is confirmed by the fact that Gorakṣa, the disciple of the Kaula preceptor Matsyāndranātha, was a Pāśupata himself. Further, the tradition of the *Siddhayogīśvarī* school is stated to have been continued through Lakulīśa by his disciple Ananta and Ananta's disciples Gahaneśa and Gahanādhipa. For Alhaṇadevī, therefore, the change in the cult was natural. If the Yoginīs were being forgotten, there was nothing unusual in the change effected by her. It also did not affect the common worshipper. But it must have affected the orthodox followers of the Śakti cult who, to preserve their cult, probably left Bheraghat and shifted their establishment to some other spot, thought not far off from Bheraghat.

The new site chosen by the orthodox *Kaula* worshippers seems to be Gopāl pur, a village about 1 km. from Bheraghat upstream on the Narmadā. Here they seem to have received patronage also from one of the feudatories of the Kalachuris named Gopāladeva who was a devout Śakti worshipper. According to his Pujāripāli stone inscription[109], Gopāladeva was a great devotee of the goddess variously named as Vaiṣṇavī, Trayī, Vārāhī, Nārasiṁhī, Aindrī, Chāmuṇḍā, Tvaritā, Tripurā, Mārīcha, Samayā, Jayā, Vijayā, Tārā, Vindhyavāsinī, Mahāmāyā, Mahākālī, Totalā, Charchikā, Kāmākṣī Mahālakṣmī, Saraswatī, Gaurī, Ambikā and Chaṇḍikā[110]. According to the inscription, the goddess is said to have been pleased with Gopāla and had granted him a boon that he would attain success in all his affairs and acquire all knowledge. According to verse 34 of the inscription, by virtue of repeating her *mantra* 10 million times, Gopāla got a boon from her that he would have matchless strength and powers. Verses 38—40 of the inscription state he had visited a number of holy places like Kedāra, Prayāga, Puruṣottama, Bhīmeśvara, on the Narmadā, Gopālapura, Vārāṇasī, Prabhāsa, the junction of the Gaṅgā with the sea, *Varelī....*, Vairāgyamaṭha, the Aṣṭadvāra, Śauripura and Peḍarā and his *kīrti* shines like autumnal moon at these places. As

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[107] It may be mentioned here that another Pāśupata Āchārya named Bhāvabrahman who had erected a temple of Śiva at Tripurī also hailed from Lāṭa, vide, *C.I.I., IV*. Inscription No. 55, lines 8 ff.

[108] Pathak V.S., *Śaiva Cults in Northern India* (1960), pp. 27-28.

[109] *C.I.I.* IV, pp. 588 ff.

[110] Many of these names tally with names of the Yoginīs inscribed on the pedestals of the Yoginī images of Bheraghat.

Dr. Bhandarkar suggests[111], he probably built temples at these places. The identification of Gopālapura mentioned in the inscription has been a problem for scholars. Hiralal identified it with Gopālpur on the Narmadā near Tewar and presumed that he was probably the founder of the village[112]. Dr. Mirashi objected to this on the ground that Gopāladeva's direct sway cannot be accepted to have extended so far in the north[113]. The objection may be ruled out on the ground that Gopāladeva's direct sway upto the Narmadā was not necessary to allow him to get a temple constructed or perform various charitable deeds at Gopālpur as at several other places mentioned in the inscription. By his grand donation for building up a temple at Gopālpur and by commitment of number of other charitable deeds there, he might have earned a good reputation there and the village might have been named after him even though it did not form a part of his territory. Since he was a devout worshipper of Śakti, the temple that he got constructed must have been the one which was a centre of Śakti worship. That Gopālpur was an active centre of Śakti worship during the Kalachuri rule is proved by direct evidence of the availability of a number of sculptural and architectural remains pertaining to Śakti cult and belonging to the period of the Kalachuris that exist there even to-day.

An examination of the archaeological remains at Gopālpur reveals[114] that during the Kalachuri rule, it was an important centre of Śakti worship. Of the numerous images pertaining to the Śakti cult existing there to-day, the best and the most well-preserved one is that of a Yoginī which lies in front of what is locally known as the temple of Śaṅkara.[114a] The two-armed goddess is shown seated in *lalitāsana* on a double petalled lotus. Under her seat are shown seated two lions. The image is made of the same stone of which the Yoginī images at Bheraghat are made and its size (135 cms. × 77 cms.) is also practically the same as that of the Yoginīs. Probably, this image was the object of worship in the original temple constructed here during the period of the Kalachuris. Out of the remains of this shrine was built the temple that exists today and belongs to the period of the Gonds. By the side of the original temple was also constructed a sub-terranean chamber exactly similar to the one built in front of the western gate of the temple of Chaunsaṭha-Yoginī at Bheraghat.

Outside the compound of the temple of Śaṅkara lies an image of twenty armed Mahiṣāsuramardinī.[114b] An image of twelve-armed Chāmuṇḍā also lies close by.[114c] A beautiful image of ten-armed Nṛtya-Gaṇapati is also lying uncared for in front of the temple.[114d] In art, style, size and stone, it reminds one of the Nṛtya Gaṇapati of the Gaurīśaṅkara temple (Chaunsaṭha-Yoginī) at Bheraghat.

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[111] *Progress Report of the Archaeological Survey of Western India* for 1903-04 p. 48.

[112] *List of Inscriptions in the C.P. & Berar* (1932), p. 182.

[113] *C.I.I. IV.*, p. 590.

[114] The author has recently conducted extensive exploration of the village.

[114a]. See chapter V below, and plate 107.

[114b]. *Ibid.*, and plate 108.

[114c]. *Ibid.*, and plate 109.

[114d]. *Ibid.*, and plate 110.

In Pachmaṭhā, built on a mound overlooking the one on which the temple of Śaṅkara stands, an image of Umā-Maheśvara (*Rāvaṇānugrahamūrtī*) lies in the verandah.[114e] A beautifully carved image of Śiva-gaṇa is fixed in the wall of the same temple.

Loose sculptures belonging to the Śākta cult lie all around the village. Images of Durgā, Śiva-Pārvatī and dancing Gaṇapati are preserved under a tree locally known as Khermāi. Images one each of eight-armed Chāmuṇḍā, four armed and two-armed Devī are kept under a tree at the centre of the village locally known as Chauk. There are other images, one lying outside the village under a tree, another in a local house and a third one of Chāmuṇḍā.

The above mentioned images of Gopālpur are all made of dull greenish-yellowish sandstone, the same which is used for the Yoginī images of Bheraghat. In style and execution also they are similar.

There is absolutely no doubt that the artisans belonging to the same school carved the images both at Bheraghat and Gopālpur. The images at Gopālpur belong not only to the period of the Kalachuris but they are contemporary with the last phase of theChaunsaṭha-Yoginī temple at Bheraghat.

The establishment of this link between Bheraghat and Gopālpur is a pointer to the fact that during the rule of the Kalachuris of Tripurī, there existed centres of Śakti worship at Bheraghat and Gopālpur simultaneously. With the gradual decline of the Śakti cult at Bheraghat, the orthodox worshippers of the cult shifted to Gopālpur and from then onwards it became a holy place for the believers in the Śakti worship. It was this holy character of Gopālpur that attracted Gopāladeva to visit this place and to establish his *kīrti* there. He not only got a temple of Durgā built there, but donated other establishments so that Śakti worship could flourish. Possibly, due to the patronage granted by him to this small but holy village, situated on the bank of the Narmadā, the village itself came to be called by his name.

Attempt has been made by some scholars, principally by Dr. V.V. Mirashi, to prove[115] that the Chaunsaṭha-Yoginī temple at Bheraghat was founded by the Śaiva Āchāryas of Mattamayūra clan, who were patronised by the Kalachuri rulers of Tripurī. There are two major difficulties in accepting this view. Firstly, in the philosophy of the Mattamayūra sect as known from the contemporary records discovered till now, there is nothing to indicate that it was concerned with the worship of the Yoginīs. On the other hand, as seen above, full philosophy of the Yoginī worship is given in the *Kaulajñānanirṇaya* of Matsyendranātha, the founder of the *Yoginī-Kaula* sect whose temple also exists at Amarkantak which, too, formed a part of the dominion of the Kalachuris of Tripurī. Secondly, if the Yoginī worship has to be connected with the Mattamayūra sect, then it has to be shown that wherever branches of Mattamayūra sect existed, the temples of Chaunsaṭha-Yoginīs were also built there. But at Khajuraho, Ranipur-Jharial, Surada, Shahdol, Mitauli, Dudahi Lokhari and Coimbatore no such evidence does exist.

[114e] *Ibid.*, plate 111.

[115] Vide, *C.I.I.*, IV, p. clvii and *I.H.Q.* XXVI, 1950, pp. 1-16.

Attempt has also been made to identify the famous Golakī-maṭha mentioned in the Malkāpuram pillar inscription[116] with the temple of Chaunsaṭha-Yoginī at Bheraghat. According to Dr. Mirashi, "from its round shape the temple was known as the Golakī Maṭha (circular temple). It became in turn an important seat of Śaiva Āchāryas and spread its branches in Cudappah, Kurnool, Guntur and North Arcot Districts of the Madras State[117]." It may be pointed out here that the temple of Chaunsaṭha-Yoginī is a 'Temple' and not a '*Maṭha*' (monastery). It is a centre of worship and not a place of residence for the monastics. One who has visited the temple would notice that there is neither any provision for the construction of cells for residence inside the circular structure of the temple nor outside of it. The flat area over the top of the hill on which the temple is built is so narrow that there is hardly any space for circumambulation. The old staircases start abruptly from the south-eastern gate of the temple and staircases which are in use now start hardly twenty feet away from the western gate of the temple. There is no space on the hill for the construction of any other building. The fact is that the temple of Chaunsaṭha Yoginī at Bheraghat had nothing to do with the Golakī-Maṭha. Originally, it was built by the followers of the Yoginī-Kaula sect. Later, under the royal influence, it became a place sacred for the followers of the Pāśupata sect.

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[116] *JAHRS*, IV, pp. 158 ff.
[117] *C.I.I.*, IV, p. lxxxiv.

CHAPTER IV

Architecture and Sculpture

A. Architecture

The rulers of the Tripurī branch of the Kalachuri dynasty were great builders. Their artistic activities, as evidenced by the epigraphic references and existing remains, can be mainly divided into three phases. The first phase covers the period between the reign of Śaṅkaragaṇa I and that of Kokalla II, i.e., from the middle of 8th century A.D. to the first quarter of 11th century A.D. The second phase covers the period between the reign of Gāṅgeyadeva and that of Gayākarṇa, i.e., from the first quarter of 11th century A.D. to the middle of 12th century A.D. The third phase covers the period of decadence of Art in the Chedi country from the reign of Narasiṁha to the fall of the dynasty, i.e., from the middle of 12th century A.D. to the middle of 13th century A.D. In this chronology, the position of the temple of Chaunsaṭha-Yoginī temple at Bheraghat is somewhat peculiar. Part of the temple, as it exists today, was built in the first phase and the rest in the third phase. The account given below will make this point clear.

From the architectural point of view, the temple of Chaunsaṭha-Yoginī at Bheraghat may be divided into two parts, viz., (1) the circular cloister and (2) the Temple of Gaurīśaṅkara situated within the enclosure of the circular cloister. We may study the details of these two individually.

1. The Circular Cloister

The circular cloister of the temple, as it exists today, consists of a huge thick wall, along outer edge of a circular platform, inside which there is a circular row of pillars and pilasters arranged in two concentric circles (**see plates 1-3**). A flat roof with a low ribbed *chhajjā* running all along is supported by these pillars and pilasters. The inner diameter of the cloister is 34.5 metres and the outer diameter 40.8 metres. The number of pillars in the front row is 84 and an equal number of pilasters are arranged opposite to them against the back wall. The actual cloister is only 1.4 metres wide and 1.6 metres high under the eaves with a rise of 0.2 metre above the ground. The back wall is 0.8 metre thick. The eaves are formed by a 0.25 metre projection of the architrave, which slopes away in a graceful curve (see plate 2). The whole is roofed with large slabs of stone of about 0.2 metre thick, which are moulded on both front and back, and form a graceful finish to this fine colonnade. The shafts of the pillars and pilasters are plain. There is a plain vase with overhanging foliage at the corners of the shafts (see plate 4). Many of the original pillars have fallen, carrying away portions of the roof which they supported. These have been replaced by modern ones.

Since the pillars are 84 in number, the circular cloister is divided into as many spaces or intervals. Three of these intervals, i.e., two to the west and one to the south-east are left as entrances. In the remaining 81 spaces pedestals are fixed between the pilasters against the back wall. Each of these pedestals is 1.04 metres long, 0.5 metre, broad and 0.3 metre high. The pillars are 0.25 metre square and the intervals between the back pillars is 1.1 metres so that the pedestals just fit in between them. Eighty-one images of various gods, goddesses and yoginīs are kept on these pedestals.

Nothing is known about the period of construction of this temple. However, inscriptions in the form of labels on the pedestals of many of the images kept in the circular cloister helps us to determine its age. The letters of these inscriptions are similar to the letters used in the Karitalai Stone Inscription of Lakṣmaṇarāja II.[1] The form of palatal *śa* used in these inscriptions is the same as that to be found in the Gurgi Stone Inscription of Kokalladeva II.[2] In this form of *śa*, the right limb of the letter consists of a vertical straight line and the left limb of an *S*-shaped loop, at the lower end of which is a triangle or wedge. The loop does not touch the straight line on the right in any case. On the basis of the palaeography, therefore, the images which have these inscriptions can be assigned to 10th century A.D. Since more than three-fourths of the total number of the images kept in the circular cloister contain these inscriptions, the construction of the circular cloister in its original form may be assigned to 10th century A.D. Additions were made to it in subsequent ages and this becomes clear by a closer examination of the temple.

A careful examination of the circular cloister would reveal that it was built in two phases. According to Cunningham, to the first phase may be assigned the "old circular wall with its inscribed statues" and to the second phase the upper portion of the back wall and the roof and also "the portico pillars of the present temple". According to him, "the Chaunsaṭ Joginī temple was originally a simple circular enclosure, containing figures of Joginīs, the wall being of the same height as the statues. This old wall, with its inscribed statues, I would assign to the latter half of the tenth century. That the original wall was restricted to this height is absolutely certain, from the difference of construction between the upper and the lower portion. The lower wall upto the heads of the images is built throughout of large square blocks of stones in regular course, which fit together accurately; while the upper portion is built of smaller stones of irregular shape, and not accurately fitted, the outer stices being filled in with small pieces. In this upper part also, there are many carved stones, belonging to the former building."[3] In plate XIII of his Report, Cunningham has given a sketch of what he conceives to have been the original wall with its simple projecting eaves over the line of statues. He has also given there a section of the cloister as it stands at present, showing what he believed to be the additions made by queen Alhaṇadevī, in the later half of 12th century A.D. The reason which forced Cunningham to believe in this theory is the architectural similarity of the temple of Chaunsaṭha-Yoginī at Bheraghat and other similar temples existing in India. In his words, "in the circular temple of Coimbatore the enclosing wall reaches only to the shoulders of the statues. This also is the case with the Buddhist temples in Burma, where the heads of the statues can be seen from the outside over the top of the surrounding walls. Besides the supposed section of the original Bheraghat circle, I have given a section of the Ranipur-Jural circle from Beglar's drawings. In this example, there is no colonnade, but only a simple surrounding wall with thin partition walls, separating the 64 statues—an arrangement which tends very strongly to confirm the correctness of my supposed design of the original Bheraghat temple."[4]

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[1] *C.I.I.*, IV, pp. 186 ff. and plate XXXII.
[2] *Ibid.*, pp. 224 ff. and plate XXXVI.

R. D. Banerji also agrees with Cunningham and says that "going over the structure carefully one comes to notice fragments of sculptures, which have been employed during the erection of the circular back wall, proving that this back wall had been erected at some later date, when the ruins of one of the temples were used for its construction"[5]. He, however, believes that "there appears to have been a circular temple open on all sides, both in front and at the back. An examination of the exterior also reveals the fact that the countour of the back wall does not correspond to the outerline or periphery of the basement"[6].

That before the construction of the circular temple in the 10th century A.D., there existed on this hill another temple is indicated by two factors. Firstly, the stones with which the steps for going up the hill have been built are taken from the ruins of an earlier structure. Numerous pillars, stones with *chaitya*-window pattern, which must have been taken from the *śikhara*, have been utilized to build the steps. This indirectly points to the existence of an earlier temple here. Secondly, a study of the images kept in the circular cloister shows that they may be classified in two broad groups. One group of images which are made of brittle reddish sandstone are usually standing figures and these are not inscribed. The second class carved out of dull greenish-yellow sandstone are mostly seated images and as seen above, inscriptions on their pedestals indicate the date of their construction in 10th century A.D. That the standing images are earlier than the seated ones have been recognised by almost all the scholars including Cunningham, R. D. Banerji and Debala Mitra. Several inscribed images of Kuṣāṇa period were also discovered from Bheraghat by late Harnandan Pande, Assistant Superintendent of the Central Circle of the Archaeological Survey of India. That image No. 1 of the circular cloister and another image, at present lying at the foot of the staircase leading to the top of the hill, belong to the Kuṣāṇa period is undoubtedly true. According to Debala Mitra,[7] the other images which are of *Mātṛakās* (Nos. 22, 25, 30, 31, 67 67-A and 73) belong to the post-Gupta period, about the seventh century A.D. Whatever it may be, the existence of these images proves definitely that before the construction of the temple of Chaunsaṭha Yoginī, there had existed on the top of this hill another temple, the ruins of which were utilized for the building of the existing temple of Chaunsaṭha Yoginī. Debala mitra believes that "Bheraghat was a centre of Śākta cult in the seventh century, when a temple was built in honour of the sapta-Mātrakas. Either on the ruins of this temple, or with the growing popularity of the tāntric cult of the sixty-four Yoginīs, an altogether new temple came to be erected here to house the entire Yoginī pantheon. The older images were, however, not neglected and found place alongside the new ones in the niches of the cloister, the circular formation of which may be due to more to the exigency of the tāntric ritual than to the expedience of arranging so many images under one roof."[7a] It is difficult to determine the origin and nature of that temple without excavating on the top of the hill itself. One thing, however, seems to be certain that the earlier temple too was dedicated to the cult of Śakti.

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[3] *CASIR*, IX, p. 73.
[4] *CASIR*, IX, p. 73.
[5] Banerji R.D. : *H.T.M.*, p. 68.
[6] *Ibid.*

2. The Temple of Gaurisankara

The temple of Gaurīśaṅkara stands inside the circular clositer of the temple of Chaunsaṭha-Yoginī, though not exactly in the centre of the cloister or on the central line of it (see plan of the temple and **plate 7**). It stands at a point which approaches too close to the circumference. According to Cunningham, the present temple is of a later date. "The present temple is a comparatively modern building, being made up partly of old carved stones, and partly of bricks. It does not occupy the centre of the circle, nor does its mid-line even correspond with mid-line of the enclosure. The basement of the temple itself, however, appears to be old and undisturbed, but much of the superstructure and the whole of the portion are of later period. Looking at its position in the north-western quadrant of the circle, I am inclined to think that originally there must have been a similar shrine opposite to it in the south-western quarter, with the main temple, occupying the eastern half of the circle immediately opposite the western entrance."[8]

If we have to believe in Cunningham's conjecture then the circular cloister must have been similar to the triple-shrined temple of Amarkantak built by Karṇa. However, there are no indications at present of the existence of two other temples within the circular enclosure. It is, however, certain that the lower portion of the temple of Gaurīśaṅkara is old. According to Banerji, "The existing temple faces the north and the plan of its *garbhagṛha* is exactly the same, though on a reduced scale, as one of the shrines of the triple-shrined temple of Karṇa at Amarkantak. The central buttresses or projections on the west and the south side of the *garbhagṛha* appear to be in their original positions as the two superimposed niches, on each of these sides, do not contain images, but, as in the temples at Amarkantak, diamond-shaped rosettes. On account of the accumulated coats of white-wash, it is impossible to determine how much of this temple, above these niches, is original. The *maṇḍapa* in front and the small shrine which contains the bull, on the same platform are no doubt modern. This is evident from the *chhajjā*, which is supported by a series of small stone brackets built after the modern Benares style. On the three sides of the *maṇḍapa* there is a plain dado, benches with backrests, the back of which is carved as a row of *kanguras*. In this *maṇḍapa*, only the pillars and the four dwarf pilasters appear to be old. They are of the same date as the temple of Somanātha at Deotalao. There is a small *antarāla* leading from the *maṇḍapa* into the *garbhagṛha* and the stone jambs of the door-way fitted between the *antarāla* and the *maṇḍapa* are certainly old. The right jamb bears a short inscription in four lines which states that the Mahārājñī Gosaladevī, mother of Mahārāja Vijayasiṁha along with her grandson Ajayasiṁha, daily salutes the god (?) Vaidyanātha. This short votive inscription is another proof in support of the fact, that the temple of Vaidyanātha built by Alhaṇadevī, is the same as that which now goes by the name of Gaurīśaṅkara at Bheraghat and which was visited by Gosaladevī, the queen of Jayasiṁha and the mother of Vijayasiṁha, who was the daughter-in law of the same queen Alhaṇadevi."[9] According to Banerji, the older shrine which was built at the centre of the circular cloister in the 10th century A.D., was re-built by queen Alhaṇadevī during the reign of her son Narasiṁhadeva in the Kalachuri year 907 (1155 A.D.)[10]. This re-built structure was named the temple of Vaidyanātha, which is known today as the temple of Gaurīśaṅkara.

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[7] *JASB* (*L*), Vol. XXII, No. 2, (1956), pp. 237 ff.

[7a] *Ibid.*

[8] *CASIR.*, IX, p. 61.

The *garbhagṛha* of the temple of Gaurīśaṅkara, at present, contains a number of images relating to Śaivism, Vaiṣṇavism and Buddhism. Evidently, these were collected later. Some of these images are highly interesting and a study of them is the subject matter of the next chapter.

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[9] Banerji R.D., : *H.T M.*, pp. 67-68.

[10] *Ibid.*, p. 69.

B. Sculpture

The sculptures preserved in the temple of Chaunsaṭha-Yoginī at Bheraghat prove that history of art in this region can be traced back as far as the times of the Kuṣāṇas. The second phase was that of the post-Gupta period and the third that of the Kalachuris. It will be of interest to study the sculptures of the different periods individually.

The Kusana Sculptures

Image No. 1 kept in the circular cloister in the temple of Chaunsaṭha Yoginī has been accepted by all scholars[11] to have belonged to the period of the Kuṣāṇas. It is an unfinished lower part of male figure, crudely carved out of red brittle sandstone and an illegible inscription inscribed in between the two feet undoubtedly places it in the class of those inscribed images of the Kuṣāṇa period which were discovered by late Harnandan Paṇḍey at Dhuvāñdhar and Garrāghāti near Bheraghat. The carvings of these images were so crude that had it not been for their inscriptions, it would have been impossible to assign them to the Indo-Scythian period. Two of these images are now fixed on the two sides of the main entrance of the Central Museum at Nagpur. One more image of this type has recently been acquired from Dhuvāñdhar and is kept at the base of the staircase that leads to the temple. One may come across two similar images lying on two sides of the staircase that leads to the mound of Karanbel wherein lie the remains of ancient Tripurī.

These images of Kuṣāṇa period, made of brittle red sandstone, are crudely carved. They are characterised by massive earthliness and robustness of form and volume. They are strictly in frontal aspect and are static in character. The shoulders are broad and the expressions are masculine. The gestures and other features are expressive of enormous energy and mundane force. The open eyes and the smiling countenance also do not suggest any idea of spirituality beyond this world. The dresses and ornaments are indicated by lines and folds and they closely cling to the body. The art is primitive and indigenous and they bring to mind similar images of the Yakṣa-Yakṣiṇī and the Buddha-Bodhisattva of the Kuṣāṇa-Sātvāhana period found in Mathura and other parts of North India.

The Post-Gupta Sculptures

As many as seven images (Image Nos. 22, 25, 30, 31, 67, 67-A, 73) kept in the circular cloister of the temple belong to the post-Gupta period (7th-8th century A.D.). Five of these images are female figures, one (No. 25) a male figure and the seventh (No. 31) that of Gaṇeśa. These images carved out of red sandstone are all in standing posture. There are no inscriptions on their pedestals and most of them are broken. The male figure is six-handed while the female ones are four-armed. Most of the female figures are in dancing posture and, therefore, they are generally recognised as dancing goddesses. But there is absolutely no doubt that these are the images of the *mātṛkās*, whose worship was widespread in ancient India. The *mātṛkas* represented by the available images are *Indrāṇī* (No. 22), *Kaumārī* (No. 30), *Brāhmaṇī* (No. 67), *Māheśvarī* (No. 67-A) and *Vaiṣṇavī* (No. 73). Of the remaining two *mātṛkās* viz. *Vārāhī* and *Chamuṇḍā*, images must have existed here which are now lost. At least an image of *Chāmuṇḍā* of this style was noticed by Debala Mitra in 1955.[12] Vīrabhadra and Gaṇeśa, the two guardians of the Mātṛkās are represented by image Nos. 25 and 31.

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[11] Vide Banerji R.D., *H.T.M.*, pp. 70 and 90-91 ; Bloch, *ARASIEC*, 1907-08, p. 17.

In style and execution these images can be clearly distinguished from the Kuṣāṇa sculptures described above and the sculptures of the Kalachuri period discussed hereafter. R.D. Banerji's classification of these images with the sculptures of the Kuṣāṇa period[13] is unfounded. The images undoubtedly belong to post-Gupta period. The slowing down of Gupta classicism and the autochthonous tendencies are clearly reflected in these images. Heavy and broadened forms with a condensed plasticity are clearly distinguishable in them. There is gradual disintegration of definitive contours together with a certain coarsening of treatment and in this regard these images are, to a certain extent, akin to those of contemporary Deccan.

Sculptures of the Kalachuri Period

The remaining sculptures preserved in the circular cloister and in the garbhagṛha of the temple are of the period of the Kalachuris. The Kalachuri sculptures belong to the mediaeval phase of Indian sculpture which developed from about the middle of the eighth century A.D. The earlier classical Indian art consisted of what is called the plasticity of the rounded and modelled form contained within a fluid linear outline. In the mediaeval phase, the regional trends assert themselves resulting in the gradual thinning down of the plastic context along with a growing linear sharpness.

The output of mediaeval Indian sculpture was abundant. Stylistically, it may be defined according to the geographical regions of Eastern India, Ganga-Yamuna valley, Central India, Western India, Punjab and the Western Himalayan tracts, the Deccan and the Tamil land. Each of these regions developed a distinctive plastic style of its own. The art of the Kalachuris, developed in the region extending from Allahabad to Jabalpur, had peculiar characteristics of its own. These may be aptly summarised in the following words of Dr. Nihar Ranjan Ray :

"It should be remembered that this entire region has ever been the home of a large segment of our aboriginal population, and it is significant that they have stamped a strong impress not only in the physiognomy but also on the form and medium of the mediaeval Haihaya art. On the ground of the common mediaeval denominator of north-Indian art, the aboriginal element is deeply marked. Not in a few figure-reliefs a new facial type, squarish in cut, with swollen cheeks, big mouth and eyes closed as if in solemn pride in its own importance, goes hand in hand with a short-featured body that is swelled into heavy round masses as if by pressure from within, and which is borne on a still pair of legs. Though controlled by sharp outlines deeply cut, the bulging plastic mass, fully modelled, is frankly reminiscent of the 'classical' volume, but the sharp bends of joints of limbs, particularly at the knee and the elbow, of the main and subsidiary figures, and sharp facial profiles of the latter with their pointed noses and chins are clear manifestations of the specifically 'mediaeval' trends. Moreover, the subsidiary figures are conceived and executed in an altogether different manner, thinner and sharper in appearance and form, very much unlike the heavy and swelling roundness of the main figures. But the most distinguishing characteristic of Haihaya sculptures is the over-crowding of the reliefs with such a multitude of things as not to leave any space for breathing as it were. Indeed, they are so many and so heaped one on the shoulder of another—men, women, architectural and decorative elements, all in heavy round volumes in high relief—that the reliefs appear heavy and cumbersome. Crowded details seem to sit heavily on the composition and it looks as though the structure would fall to pieces by their very weight."[14]

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[12] Mitra, Debala : *JASB* (*L*), XXII, No. 2, 1956, pp. 237 ff.

[13] Banerji, R.D. : *H.T.M.*, p. 78.

A detailed examination of the sculptural remains of the period of the Kalachuris further reveals that these may be divided into three phases. We have already seen the chronology of these phases in the beginning of this chapter. In this chronology, as far as the sculptures of the temple of Chaunsaṭha-Yoginī are concerhed, they belong to the first phase covering the period between Śaṅkaragaṇa I and Kokalla II, i.e.. from the middle of 8th century A.D. to the first quarter of 11th century A.D. Specifically, they may be assigned to 10th century A.D.

The account of the sculptures of this period, which is given in the next chapter would reveal that they number seventy-two. Divinity-wise these may conveniently be classified into following categories:

(A) Sakti image (one)
No. 26—Śrī Teraṁvā (Mahiṣāsuramardinī).

(B) Matrka images (seven)
1. No. 2—Śrī Siṁhasiṁhā.
2. No. 11—Śrī Vārāhī.

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[14] *The History and Culture of the Indian People*, vol. V, *The Struggle for Empire* (1957), p. 659.

3. No. 39—Śrī Chaṇḍikā.
4. No. 42—Śrī Brahmāṇī.
5. No. 43—Śrī Māheśvarī.
6. No. 55—Śrī Indrāṇī.
7. No. 74—Śrī Vaiṣṇavī.

(C) River Goddesses (four).

1. No. 3—Śrī Rūṣiṇī (Narmadā).
2. No. 20—Śrī Yamunā (Yamunā).
3. No. 63—Śrī Jāhnavī (Ganges).
4. No. 69—Śrī Jahā (Saraswatī).

(D) Yogini Images—Inscribed (fifty-one).

1. No. 4—Śrī Kāmadā.
2. No. 5—Śrī Raṇājirā.
3. No. 6—Śrī Aṁtakārī.
4. No. 8—Śrī Erūḍī.
5. No. 9—Śrī Nandinī.
6. No. 10—Śrī Vībhatsā.
7. No. 12—Śrī Maṁdodarī.
8. No.13—Śrī Sarvvatomukhī.
9. No.14—Śrī Thirachittā.
10. No.15—Śrī Khemukhī.
11. No.16—Śrī Jāmvavī.
12. No.18—Śrī Auḍārā.
13. No.23—Śrī Pāṇḍavī.
14. No.24—Śrī Nīlaḍamvarā.
15. No.27—Śrī Ṣaṇḍinī.
16. No.28—Śrī Piṁgalā.
17. No.29—Śrī Aḥkhalā.
18. No.32—Śrī Māsa (?) varddhanī.
19. No.34—Śrī Rīḍhālīdevī.
20. No.37—Śrī Chhatra-saṁvarā.
21. No.38—Śrī Ajitā.
22. No.40—Śrī Ānandā.
23. No.41—Śrī Aiṅgiṇī.
24. No.44—Śrī Ṭakārī.
25. No 45—Śrī Tapanī.
26. No.46—Śrī Padmahaṁsā.
27. No.47—Śrī Haṁsinī.
28. No.50—Śrī Īśvarī.

29. No.51—Śrī Ṭhāṇī.
30. No.52—Śrī Indrajālī.
31. No.53—Śrī Ga (?) hanī.
32. No.56—Śrī Jha (?) ṅginī.
33. No.57—Śrī Uttālā.
34. No.58—Śrī Ṇālinī.
35. No.59—Śrī Laṁpaṭā.
36. No.60—Śrī Ḍuḍurī.
37. No.61—Śrī Ṛtṣamādā.
38. No.62—Śrī Gāṁdhārī.
39. No.64—Śrī Ḍākinī.
40. No.65—Śrī Vaṁdhaṇī.
41. No.66—Śrī Darppahārī.
42. No.68—Śrī Raṅgiṇī.
43. No.70—Śrī Thīkkiṇī.
44. No.71—Śrī Ghaṁṭālī.
45. No.72—Śrī Ḍhaḍḍharī
46. No.75—Śrī Bhīṣaṇī.
47. No.76—Śrī Śatanusaṁvarā.
48. No.77—Śrī Kṣatradharminī.
49. No.79—Śrī Phaṇendrī.
50. No.80—Śrī Vīrendrī.
51. No.81—Śrī Thakiṇī.

(E) Yogini Images—Uninscribed (ten).
(1) No.7; (2) No.17; (3) No.20-A; (4) No. 21; (5) No.45-A; (6) No.48; (7) No. 49; (8) No.54; (9) No.60-A; (10) No.78.

(F) Others (six).
Śiva—No.19 and No.33.
Gaṇeśa—No.31 and No.36 (inscribed).
Hanumān—No.35.
Bodhisattva—No.49 (in two pieces).

The above classification would make it clear that the Yoginī images now preserved in the temple are sixty-one in number. Three Yoginī images are missing and inspite of the best efforts of the author to locate them in villages surrounding Bheraghat and Jabalpur, they could not be found. The author has, however, succeeded in locating one *mātṛkā* image of *Kaumārī* of the same Bheraghat series at Mandlā, where it is preserved in the District Archaeological Museum (See **plate 112.**) The image was collected from the fort of Rāmnagar, about 20 kms. from Mandlā, situated on the bank of the Narmadā. Rāmnagar was one of the capitals of the Gond rulers who succeeded the Kalachuris in this region. During the regime of the Gonds, who were simultaneously ruling over Mandlā and Jabalpur, the image was most probably transferred from Bheraghat to the fort of Rāmnagar where it was installed in the temple exclusively built for its worship. The image has been collected from the ruins of this temple of Gond period. On the basis of inscription on the pedestal of the image, its style and execution, the image can positively be said to belong to the temple of Chaunsaṭha-Yoginī at Bheraghat. The second of the missing images may be the one now preserved in the University Museum, Philadelphia. The image was transferred from Bheraghat[1] **(plate 113.)**

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[1] Stella Kramrisch : *The Art of India*, 1965, plate 128.

CHAPTER V

Description of Images

(A) Images of the Circular Cloister

ONE[1]

Name : Illegible[2].

Material : Reddish brittle sandstone.

State of Preservation : Upper half of the image above the waist is broken.

Measurements : 130×70 cms.

Description : Lower part of a crudely carved[3] standing male figure[4] with palm of his left hand kept against the waist. He is shown wearing *adhovastra* reaching slightly above the ankle. The *mekhalā* and the plaits of the *adhovastra* are carved in crude linings. The figure is also shown wearing anklets. **(Plate 8)**

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[1] Banerji's No. 81.

[2] There is an illegible inscription between the two feet of the standing figure.

[5] From the crude carvings of the image which is similar to the crudely carved inscribed images of the Kuṣāṇa period discovered by late Harnandan Pandey at Dhuāñdhār and Garraghati near Bheraghat, R.D. Banerji suggests that this image is of Kuṣāṇa period (*H.T.M.*, pp. 70 and 90-91). The earlier date of this figure was also acknowledged by Bloch in 1907 (Annual Report, Eastern Circle, 1907-08, p. 17).

[4] Dr. A.M. Shastri thinks that this image is of a female (vide '*Tripurī*', p. 138). There is, however, no ground to take it to be a female figure.

TWO[1]

Name : *Śrī Simhasimhā.*

Material : Dull greenish-yellow sandstone.

State of Preservation : All the four hands, the face, the *prabhāmaṇḍala* of the central deity and parts of figures on the stella are broken.

Measurements : 79 × 130 cms.

Description : Four-armed goddess seated in *lalitāsana* with her left leg bent across the seat and the right leg hanging down. She is sitting on a lotus seat with petals fully unfolded upwards. All the four arms from the elbows downwards and the face of the goddess are mutilated. She is shown wearing necklace and garlands (one of the garlands touches her right leg), armlets, *sārī* with several folds, waist-band, chains, anklets and rings in the fingers of her feet. The lotus circle behind the head of the goddess is now broken.

The lotus seat of the goddess is supported on the shoulders of a squatting male with the head of a lion. His right hand is supporting the right leg of the goddess and his left hand the bent left leg. The face of this man-lion is mutilated. He is shown wearing *adhovastra* necklace, armlets and anklets.

On the lower section of the stella flanking the right side of the goddess, there are two *preta* figures. The first figure is that of a headless standing *preta* holding a dagger in his right hand and eating something, probably a part of human body with his left hand. The second *preta* sitting in front of the first, is holding a dagger in his right hand. His left hand and head are broken. On the corresponding opposite section of the stella flanking the left side of the goddess, there are again figures of two *pretas*. The first *preta* who is standing is eating something, probably a part of human figure with his right hand. His left hand is raised above with palm outstretched. The second *preta* who is sitting in front of the first is holding a skull (*kapāla*) in his left hand. His right hand is raised above, bent at the elbow and palm touching the head.

The middle section of the stella flanking both the sides of the central deity bears the decorative motif of *gaja-śārdūla*.

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[1] Cunningham's No. 71; Bloch's No. 2; Banerji's No. 80; and Hiralal's No. 33.

[2] Cunningham remarks : "The lion-headed goddess with lion-headed man on the pedestal is probably intended for Narasimha, the *śaktī* or female energy of Narasimha *Avatāra*."

In the uppermost section of the stella, on the right side of the goddess, there is a decorative motif of crocodile head from the mouth of which springs out a lotus stalk. On the lotus is seated a mutilated figure of male holding a skull. On the left of this is carved a *gandharva* couple. Figures on the corresponding left side of the goddess are similar to those on the right and are mutilated. The *prabhāmaṇḍala* behind the head of the central deity is broken.

Inscription on the pedestal of the image reads *Śrī Siṁhasiṁhā* **(Plate 9)**.

Since the goddess is female counterpart of Naraśiṁha, it is an image of *ṁātṛkā* Nārasiṁhī.

THREE[1]

Name : *Śrī Rūṣiṇī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : Four arms of the central figure and the figures carved on the stella are mutilated.

Measurements : 79 × 126 cms.

Description : Four-armed and three-eyed goddess seated in *lalitāsana* on a lotus seat the double petals of which are fully unfolded upwards. The lotus seat is placed on a *makara* which lies on a throne having three tiers. The columns of the throne have diamond shapes in the middle. The upper right hand of the goddess which is broken, was probably holding a lotus, part of which still survives. The lower right hand was probably holding a *daṇḍa* or *gadā*, a portion of which can even now be seen. The two left hands of the goddess are completely missing. The dress and ornaments of the goddess consist of a *sārī*, necklace, a pearl-necklace of three strings, garland, ear-rings, waist-band with bells hanging from it, anklets and rings in the fingers of feet. The symbol of *śaṅkha* is carved at the centre of the sole of her left foot.

In the lower portion of the stella, on the right of the goddess, a mutilated couple is shown seated in *siddhāsana*.

To the extreme left is seated a female figure with folded hands. Her face is mutilated. Flanking the goddess on each side is a set of two female figures standing in *tribhaṅga* posture, holding garlands in their hands.

The middle section of the stella depicts the decorative motif of *gajā-śārdūla* on both sides.

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[1] Cunningham's No. 35; Bloch's No. 3; Banerji's No. 79; and Hiralal's No. 32.

[2] Cunningham reads it as *Ṛkshiṇi*; Bloch reads as *Jhashiṇī*; Hiralal's reading is *Jhashiṇī*; Banerji's reading is *Rūpiṇī*. According to Cunningham, "the symbol of the crocodile on the pedestal seems to point out to a river goddess, and *Ṛkshiṇi* would be the name of the Narbadā, which rises in the *Ṛksha* mountain. A female figure at Tewar, standing on a crocodile is called *Narmadā-māi* or Mother Narmadā".

The upper section of the stella bears a crocodile head (*makaramukha*), from each side of which springs a lotus stalk and on the lotus blown on it is seated a male devotee in posture of adoration. In the upper most section on both the sides, is a flying *gandharva* couple holding wreaths. In the centre of the uppermost part of the stella, behind the head ofthe goddess, is a lotus circle (*Kamalachakra*), which serves purpose of nimbus thehalo (*prabhāmaṇḍala*).

Inscription on the pedestal of the image reads *Śrī Rūṣiṇī*. **(Plates 10 and 11)**.

FOUR[1]

Name : *Srī Kāmadā*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : Four-arms, the two breasts, the lower parts of feet and the left knee of the central figure, together with the figures on the stella are mutilated.

Measurements : 79 × 129 cms.

Description : Four-armed goddess seated on a lotus seat with two rows of petals, the lower row unfolded upward and the upper inverted. In the middle, the petals are so elongated and outstretched that they form the shape of a *yonī* (vagina) in its perfect anatomic form. The goddess is seated in *bhagāsana*, facing front.

The goddess wears a *sārī* tied with a waist-band. Her ornaments consist of a necklace, a garland, a pearl necklace of three strings and circular ear-rings (*karṇa-kuṇḍala*). She is crowned with a *jaṭāmukuṭa*. Her breasts are completely chopped off. The face is mutilated, but it is obvious that the goddess had three eyes, out of which two appear fully opened.

Just below the seat of the goddess, appear two male figures facing each-other, with their hands folded in posture of adoration. These male figures are flanked by two images one on each side. The figure on the right is that of four-armed Saraswatī, seated to front on a fully blown lotus in *Sukhāsana* and playing upon a *vīṇā*. Her face and left leg are broken. Below the lotus appars a goose, the conveyance of Saraswatī. The lotus end of the *viṇā* of the goddess depicts the mouth of a dragon. On the other corresponding side is the image of four-armed *Sāvitrī* seated to front in *sukhāsana* playing upon a *vīṇā*. This image is also partly mutilated.

In the lower section of the stella, on the right, appears a female devotee with folded hands in posture of adoration. On the corresponding left side appears a male devotee in the same posture. Behind these figures, on both sides, appear the images, one on each side, of garland-bearing females standing in *tribhaṅga* posture. Their hair style is fan-shaped.

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[1] Cunningham's No. 6; Bloch's No. 4; Banerji's No. 78; and Hiralal's No. 31.

[2] Cunningham reads it as *Kāmadi*, and remarks : "*Kāmadā* is the fabulous cow of plenty ; so *Kāmadi* is the goddess who grants all desires ; and the symbol of the *yonī* points to the desires as sexual".

In the middle section of the stella is depicted the *gajā-sārdūla* motif, surmounted by crocodile head, on each side, from which emerges stalk of lotus upon which is shown seated female devotee. Behind the head of the goddess is *kamalachakra*, on both the sides of which appear flying *gandharva* couples holding garlands. At the two top corners, one on each end, a *Vidyādhari* is shown standing in *tribhaṅga* posture, holding a *vīṇā*.

Inscription on the pedestal reads *Sri Kāmadā*. (**Plates 12 and 13**).

FIVE[1]

Name : *Śrī Raṇājirā*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : Four arms, both the breasts of the central figure and the figures on the stella mutilated. The face of the central figure defaced.

Measurements : 79 × 131 cms.

Description : Four-armed and three-eyed goddess, seated in *lalitāsana* on a lotus seat with petals fully unfolded. All the four hands of the goddess are chopped off. She is shown wearing a *sārī* tied with a waist-band. Her ornaments consist of a necklace, a garland and a pearl-necklace. The head-dress of the goddess is made of skulls. Below her lotus seat is an elephant couchant with upraised head and twisted trunk which holds a garland.

Under the seat of the goddess, in the stella appear human figures, one on each side. The figure on the right is that of a male and on the left is that of a female. Both are shown seated on lotus in the posture of adoration. Behind these figures are standing garland-bearing females, one on each end.

In the middle section of the stella, *gaja-śārdūla* motifs are depicted. The motifs are surmounted by a *makaramukha* on each side and from these emerge lotus stalks.

Behind the head of the goddess appears *kamalachakra* flanked by garland-bearing *gandharva* couples. At the two top corners appear flying *vidyādharis* flanked by male or female figures.

Inscription on the pedestal reads Śrī *Raṇājirā*. **(Plates 14 and 15.)**

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[1] Cunningham's No. 12; Bloch's No. 5; Banerji's No. 77; and Hiralal's No. 30.

[2] About the name Cunningham remarks that she is the "goddess of battle-field".

SIX[1]

Name	: *Śrī Aṁtakārī*[2],
Material	: Dull greenish-yellow sandstone.
State of Preservation	: Four arms, the right leg between the ankle and the thigh, figures on the stella, and lower right corner of the stella broken. Face of the central deity is defaced.
Measurements	: 72 × 131 cms.

Description : Four-armed gooddess seated on a lotus with petals fully unfolded. She is seated in *lalitāsana* with her left leg bent at the knee and the right hanging down and resting on a lotus. The right leg between ankle and thigh is completely broken. All the four arms of the goddess are broken and her breasts chopped off. The breasts have, however, been restored. The goddess is three-eyed, the two as if "darting out of their sockets" and the third one at the centre of the forehead is in *raudra* form. The mouth of the goddess is wide open. Her head is crowned with a skull diadem (*muṇḍamāla*) which is surmounted by a three-hooded snake and flames of fire in two rows around the head. The chin and the nose of the goddess are bruised. She wears a *sārī* tied with a waist-band. Her ornaments consist of a necklace, a garland and ear-rings. Below the seat of the goddess, appears an animal, probably a bull or a buffalo, whose head and legs are missing. In between the animal and the right foot of the goddess is seated an emaciated female figure in *siddhāsana* wearing a stringed garland of beads.

The lower section of the stella on the right of the goddess excepting the extreme end is missing. At the extreme end exists a mutilated male figure seated in *lalitāsana*. This figure is most probably that of Chitragupta, who is writing the account book of merits and sins. The book is being held in his left hand and the pen in his right hand. To the left of the goddess a male figure is seen standing in *tribhaṅga* posture, holding a mace in his right hand, while his left hand rests on thigh. Behind this is seen standing a garland-bearing female figure.

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[1] Cunningham's No. 74; Bloch's No. 6; Banerji's No. 76; and Hiralal's No. 29.

[2] About the name, Cunningham remarks, "*Aṁtakārī*—a goddess with open mouth, ready to devour, must mean 'death causer' from *anta*, 'end or death'. '*Antaka*' is a name of Yama, the god of death; but the bull on the pedestal would seem to refer Śiva, who as Paśupati, is also the God of death and destruction".

The middle section of the stella on both sides of the goddess depicts the *gaja-śārdūla* motif surmounted by *makaramukha* from which emerge lotus-stalks, one on each side.

In the middle of the upper section of the stella, a lotus circle is depicted as the *prabhāmaṇḍala* of the goddess. On both sides of this lotus circle are flying *gandharva* couples holding garlands. A male figure standing in *tribhaṅga* posture is seen at the extreme left top corner of the stella. He holds a *śaṅkha* in his left hand and his right hand is in *abhaya-mudrā*. The face of the figure is mutilated.

Inscription on the pedestal reads *Śrī Aṁtakārī*. (**Plate 16**).

SEVEN[1]

Name : (Missing).

Material : Dull greenish-yellow sandstone.

State of Preservation : Four arms, lower part of the face, right leg and the figures carved on the stella are mutilated. Lower part of the pedestal containing inscription and the middle section of the stella are also missing.

Measurements : 71 × 120 cms.

Description : Four-armed and three-eyed goddess seated on a lotus, the petals of which are unfolded, in *ardhaparyaṅkāsana*. Her right leg is missing from thigh downwards. All the four arms of the deity are broken. Lower half of her lion-headed (?) face is also chopped off. Her dress and ornaments consist of *sārī*, *mekhalā*, *vanamālā*, necklace, garland and *karṇa-kuṇḍalas*. Her head is adorned with horned-crown.

Above the mutilated upper right hand of the goddess the remains of a three-hooded snake may be seen. Below her lotus seat may be seen a mutilated figure of *Varāha*. In the lower-most portion of the stella, on the right of the goddess, mutilated figure of a seated *preta* attendent exists. Behind this, there is another mutilated figure of a naked *preta*-attendant, standing, holding a dagger in his right hand and skull-cup in his upraised left hand. Similar figures of *preta* attendants also existed on the corresponding left side of the goddess. But now the seated one is missing while the standing one may be seen holding a dagger in his upraised right hand and a bowl in his left hand.

The middle section of the stella had the usual *gaja-śārdūla* motif, part of which now exists on the left side of the goddess. The motif of *makara-mukha* with *gandharva* couple on both the sides of the lotus nimbus of the goddess may be seen in the upper-most section of the stella. (**Plate 17**).

The image of the goddess may be compared with that of lion-headed yoginī image of *Śrī Simhaṇī* found at Antarā in the Shahdol district of M.P.[2]

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[1] Hira lal's No. 28 ; aud Banerji's No. 75.

[2] Vide, Radhesharan : *"Art and Architecture of the Kalachuris of Tripuri"* (Unpublished Thesis), p. 198.

EIGHT[1]

Name : *Śrī Erūdī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : Four arms, part of the middle section of the stella and the figures carved on the stella are missing.

Measurements : 72×131 cms.

Description : Four-armed boar-headed goddess seated in *ardhaparyaṅkāsana*, with her left leg bent across the lotus seat and right leg hanging down and placed on a lotus. She is shown wearing *sārī*, *mekhalā*, *vanamālā*, *nūpura*, keyura and *karṇa-kuṇḍalas*. Her head is adorned with *jaṭāmukuṭa* decked with *kīrtīmukha*. The palm and fingers of the right hand of the deity, which only survives is in *varadamudrā*. The fingers are decorated with beaded rings.

Under the lotus seat of the goddess there is a seated quadruped with long horns (? antelope). The neck and back of this animal are adorned with chains. In the lower section of the stella, there is a kneeling devotee in posture of adoration on each side of the central figure. The devotee on the left is a female while the one on the right is male. Both these figures are mutilated. Behind them are standing figures of female attendants, one on each side. The attendant on the left is holding a garland in her hands and the one on the right is holding a fly-whisk. Each of these female figures is wearing necklace, garland, armlets, bangles and waist-band with loops and pendants.

Middle section of the stella depicts the usual *gaja-śārdūla* motif. The central portion of the middle section of the stella on both sides of the deity is missing.

Makara-mukha with the usual *gandharva* couple may be seen on both the sides of the lotus nimbus of the goddess in the uppermost section of the stella. Part of the upper section of the lotus nimbus in broken.

Inscription on the pedestal reads *Śrī Erūdī*. (**Plate 18**).

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[1] Cunningham's No. 52; Bloch's No. 8; Banerji's No. 74; and Hiralal's No. 27.

[2] Bloch suggests the reading as *Ekadī*. Hiralal reads it as *Ekāḍī*.

NINE[1]

Name : *Śrī Nandinī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : All the hands, the breasts, the face, upper part of the crown, both the knees of the central figure and parts of the figures carved on the stella are mutilated.

Measurements : 133×81 cms.

Description : Eighteen-armed goddess seated in *ardhaparyaṅkāsana* on a lotus seat. Her left leg hanging down rests on the back of a male figure (*gaṇa*). Most of her hands are mutilated. Of the nine left hands three hold *pāśa*, *śṛngī* and *charman*. The face and the breasts of the goddess are chopped off. The crown on her head is also broken. She is shown wearing garland, necklace, and *karṇakuṇḍalas*.

Under the seat of the goddess appears a lion statant. To the left of the lion is a *pārśvadevī*, seated on a cushion in *ardhaparyaṅkāsana*. She is wearing a head-dress of skulls and is holding a skull-cup in her left hand. On the left of the goddess in the lower section of the stella may be seen another goddess with four hands, in one of which, she holds a sword. Behind her, in recessed corner, is another goddess, also wearing a head-dress of skulls, holding a sword in her right hand and skull-up in her left hand. Above her appears the bust of another female attendant. The recessed corner on the right of the central deity is occupied by the mutilated figure of a standing female attendant with a kneeling devotee in front of her.

Gaja-śārdūla motif may be seen in the middle section of the stella.

Behind the head of the goddess, there is lotus nimbus. On the two sides of her head are the usual motifs of *makaramukha* and flying *gandharvas*. At the top corners there are two devotees one on each side.

Inscription on the pedestal of the image reads *Śrī Nandinī*. **(Plate 19)**

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[1] Cunningham's No. 50; Bloch's No. 9; Banerji's No. 73; and Hiralal's No. 26.

[2] About the name Cunningham remarks : "*Nandini* is also the title of the goddess *Pārvatī*, but the lion on the pedestal rather seems to point to *Nādini* or 'roarer' as the true name."

TEN[1]

Name : *Śrī Vībhatsā*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : Three hands and the right breast of the central deity, parts of figures carved on the stella and the lower-right and the uppermost section of the stella are broken.

Measurements : 122×78 cms.

Description : Four-armed and three-eyed goddess is seated on a lotus seat in *lalitāsana* with her left foot bent across the seat and the right hanging down and placed on a lotus. All except the upper left hand of the goddess are broken in which she is holding a shield. The right breast of the deity is also mutilated. The goddess is wearing a garland of skulls and her eyes appear to be darting out of their sockets. She is wearing *sārī*, necklace, *ekāvali*, *graiveyaka*, *vanamālā*, bangles, anklets, *karṇa-kuṇḍalas*, etc.

A bearded male figure of three-eyed demon is lying prostrate in between her right foot and the seat. He is supporting his head with his left hand and is looking at the goddess. He is wearing necklace, armlets, and waist-band. On the extreme corners of the pedestal, there are two naked figures of *preta* attendants, one on each side. The figure on the right of the goddess is seated while the one on left is in standing posture. Heads of these two attendants are broken. There is also standing figure of a *preta* attendant behind the seated figure on the right of the goddess. Motifs of *gaja-śārdūla* appear on both the sides of the goddess in the middle section of the stella. The upper section of the halo behind the head of the deity and the section of the stella on both the sides of it are broken.

Inscription on the pedestal reads *Śrī Vībhatsā.* **(Plate 20)**.

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[1] Cunningham's No. 70; Bloch's No. 10; Banerji's No. 72; and Hiralal's No. 25.

[2] Cunningham remarks that "*Vībhatsā* must be connected either with *Vibhesu* 'terrible' or with '*Vibhitsu*' 'the piercer'. The skeleton and the prostrate man or the pedestal point to some appellation of Durgā."

ELEVEN[1]

Name : *Ṣrī vārāhī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : All the arms, upper part of the crown, lower part of the face of the central figure, middle and upper section of the stella on the left side of the goddess and parts of the figures carved on the stella are mutilated.

Measurements : 79 × 120 cms.

Description : Boar-headed, four-armed and three-eyed goddess seated on the usual type of lotus seat in *ardhapryaṅkāsana*. All the four hands of the deity are broken. She is wearing *Sārī*, *mekhalā*, *nūpura*, *vanamālā*, *ekāvali*, *graiveyaka*, *kirīṭa-mukuṭa* and necklace. Her right foot rests on a lotus. There is lotus-motif at the centre of the sole of her left foot.

Below the lotus seat of the goddess under her left knee, there is a boar running to the right. Under her right knee there is a four armed goddess seated on a cushion, facing to the front, holding a discus in the upper right hand, the lower right hand being broken. The upper left hand of this goddess is in *abhayamudrā* and in the lower left hand, she is holding a bow. Under the left knee of the goddess, there is another female figure holding a sword in her right hand, her left hand being broken. In the recessed corner, on each side, is to be found the usual garland-bearing female attendant with a kneeling devotee in front of her.

The *gaja-śārdūla* motif may be seen in the remaining middle section of the stella depicts the usual motif of *makara-mukha* with flying *gandharva* couple.

Inscription on the pedestal reads *Śrī Vārāhī*. (**Plate 21**).

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[1] Cunningham's No. 46; Bloch's No. 11; Banerji's No. 71; and Hiralal's No. 24.

[2] Cunningham remarks : "Vārāhī is one of the *Śaktis* of *Viṣṇu* as the *Varāha Avatāra*. There is a boar on the pedestal and the goddess has a boar's head."

TWELVE[1]

Name : *Śrī Maṁdodarī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : Badly mutilated; only the lower part of the image remaining. Figures carved on the available part of the stella also mutilated.

Measurements : 48×75 cms.

Description : The available lower part of the goddess is shown seated on a full blown double-petalled lotus in *ardha-paryaṅkāsana* with left leg bent across the seat and the right hanging down and placed on a lotus. Under the lotus seat two males are seated face to face with hands clasped in posture of adoration. There is the usual garland-bearing female attendant on each side and two kneeling devotees in front of these standing figures.

Inscription on the pedestal reads *Śrī Maṁdodarī* (**Plate 22**).

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[1] Cunningham's No. 62; Bloch's No. 12; Banerji's No. 70; and Hiralal's No. 23.

[2] Cunningham remarks that "*Maṁdodarī* or 'slow-belly' was the name of Ravaṇa's wife"

THIRTEEN[1]

Name : *Śrī Sarvvatomukhī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : All the arms, part of the face and the crown of the central figure, middle and upper sections of the stella and part of the figures carved on the remaining section of the stella are mutilated.

Measurements : 82×115 cms.

Description : Twelve-armed[3] and three-headed female figure seated in *lalitāsana* on a fully blown double petalled lotus, with her right leg bent across the seat and the left leg hanging down and placed on a lotus. All the arms are mutilated. Of her three faces, the one in the centre is looking to front having three protruding eyes, with open mouth and closed teeth representing terrific form. Upper section of the small crown over the head of this face is broken and her hair locks are visible in two upraised semi-circles. Her second face is representative of her sobre form, having half-opened eyes, closed lips and wearing a crown. The head which is comparatively smaller than the middle one is in a better state of preservation. The third face attached in profile to the right of the central face is again in terrific form with protruding eyes, opened mouth and closed teeth and having a skull in her crown. The point of the nose and part of her left eye are broken. A fourth smaller head may be seen attached in the centre of the necklace of the deity, touching the upper part of her breasts. This head is also in the terrific form as above.

The goddess is shown wearing a *sārī* from the waist downwards reaching the ankles. The upper part of the body is uncovered. The *sārī* which is tied at the waist by waist-band is shown by wavy bands. The ornaments on the body are: *graiveyaka*, *stanahāra*, *bhujabandha*, waist-band with loops and pendants, *nūpura*, *vanamālā*. The *vanamālā* which is three-banded is having three skulls fixed against the left leg of the central deity. The skulls are partly mutilated.

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[1] Cunningham's No. 61; Bloch's No. 13; Banerji's No. 69; and Hiralal's No. 22.

[2] About the name Cunningham remarks : "This Goddess has twelve arms and three heads, with a head also between her breasts. The number of heads explain the name of 'facing everywhere'. Mr. Beglar remarks that the leaves of the lotus and the six points of the double triangle seem also to allude to the name."

[3] Banerji mentions only six arms of the Goddess which is incorrect.

Below the lotus seat and under the bent right leg of the goddess there is a full-blown lotus having two rows of circular petals. The outer row consists of sixteen petals while the inner row is having only eight petals. Each of these petals are decorated with lines three in each. The *calyx* of the lotus contains the tāntric emblem of crossed trianlges (*ṣat-koṇa*) with the mystic symbol *Hrīṁ* in its centre. By the side of this lotus containing the tāntric emblem, there is a female figure seated on a cushion with her left leg bent across the seat and the right leg hanging down. She is facing to front, holding a *khaḍga* in her right hand and a mutilated head from its locks of hair in her left hand. The face of this figure is chopped off. She is shown wearing a *sārī* from the waist downwards reaching the ankle. The *sārī* is shown by wavy hands. The ornaments worn by her include *graiveyaka*, *stanahāra*, *bhujabandha*, *nūpura* and waist-band with loops and pendants. Behind this figure is carved a standing figure of male having two hands, holding a skull-cup in his right hand a *khaṭvāṅga* in his left hand. On the corresponding other end of the pedestal may be first seen a seated male figure, much mutilated, probably of a devotee. Behind him is a four-armed standing female figure facing to front holding a skull-cup in her lower left hand, shield in her upper left hand and a *khaḍga* in her lower right hand, the fourth hand being invisible.

In the middle section of the stella on the right of the goddess is carved the motif of *gaja-śārdūla*. The corresponding other side of the stella on the left of the goddes is mostly broken. Originally, it contained similar *gaja*-*śārdūla* motif. The upper section of the stella is broken and missing.

The inscription on the pedestal reads *Srī Sarvvatomukhī*. (**Plate 23**).

FOURTEEN[1]

Name : *Śrī Thirachittā*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : Four arms and portion above the neck of the goddess, upper part of the stella and figures carved on the remaining section of the stella are mutilated.

Measurements : 83×96 cms.

Description : Four-armed goddess, seated in *padmāsana* on a full-blown lotus springing from *kośamañjūśā* adorned with a bunch of leaves. All the four hands of the goddess are mutilated and her head is missing. Part of her right hand fingres may be seen placed against her right knee. The deity is wearing *sārī* from waist downwards tied at the waist by waist-band, *graiveyaka*, *stanahāra*, *bhujabandha*, *nūpura* and *vanamālā* with skull-heads. The upper part of her body is uncovered.

Below the lotus seat of the goddess are seated three male and female devotees on each side with closed fist hands in posture of adoration. They wear the usual dress and ornaments. Behind them are to be seen garland-bearing females standing one on each side. The usual *gaja-śārdūla* motif may be seen in the two middle sections of the stella. The upper section of the stella is broken.

Inscription on the pedestal reads *Śrī Thirachittā*. (**Plate 24**).

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[1] Cunningham's No. 67; Bloch's No. 14; Banerji's No. 68; and Hiralal's No. 21.

[2] There are two inscriptions on the pedestal, one of which is old and worn out. The other lables her as *Śri-Thirachittā*, which is probably intended for *sthira-chitta*, "the firm or steady-minded".

FIFTEEN[1]

Name : *Śrī Khemukhī*[2].

State of Preservation : The entire upper portion of the central figure above the waist, middle and upper sections of the stella and parts of the figures carved on the remaining section of the stella mutilated.

Measurements : 73 × 64 cms.

Description : The central deity, only the lower part of which is available, is shown seated in *lalitāsana* on the usual lotus seat, with her right leg bent across the seat and the left leg hanging down and placed on a lotus. As usual, she is wearing *sārī*, *mekhalā*, *vanamālā*, rings in fingers of hands and feet, *nūpura*, etc. She had four hands out of which her lower right hand which survives holds a rosary. Below the seat of the goddess, there is a parrot to the left. The usual garland-bearing standing female attendants can be seen one on each side of the goddess. There are two kneeling devotees on the left of the goddess in the lower section of the stella and one on her right[3].

Inscription on the pedestal reads *Śrī Khemukhī*. (**Plate 25**).

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[1] Cunningham's No. 63; Bloch's No. 15; Banerji's No. 67; and Hiralal's No. 20.

[2] Banerji reads it as *Śrī-Khemakhī*. About the name Cunning ham remarks: "The long-beaked bird on the pedestal seems to refer to the name which may perhaps be translated 'voracious mouth' from *Khed* to eat."

[3] Broken pieces of the middle and upper sections of the stella kept respectively on the right and the left sides of the goddess (as shown in the photograph) do not seem to belong to this image.

SIXTEEN[1]

Name : *Śrī Jāmvavī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : All the hands, lower part of the face, the middle and upper sections of the stella and parts of the figures carved on the remaining sections of the stella mutilated.

Measurements : 81 × 122 cms.

Description : Boar-headed goddess is seated on a lotus seat in *lalitāsana*, with her right leg bent across the seat and the left leg hanging down and placed on a lotus. She had four hands, all of which are broken. As usual, she is wearing *sārī* from her waist downwards. Her ornaments consist of *graiveyaka*, *stanahāra*, *vanamālā*, *nūpura*, rings in fingers of feet, etc. Her head is crowned with *jaṭāmukuṭa*. To the left of the hanging foot of the goddess and under her lotus seat, there is mutilated figure of a quadruped, which in all probability, is a boar. There is a standing garland-bearing female attendant on each side of the goddess. Two kneeling devotees may be seen on the left of the goddess and one on her right.

Inscription on the pedestal of the image reads *Śrī Jāmvavī*. **(Plate 26)**.

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[1] Cunningham's No. 64; Bloch's No. 16; Banerji's No. 66, Hiralal's No. 19.

[2] Both Cunningham and Bloch read the name as *Śrī Jambavati*. Hiralal reads it as *Jāmbavatī*. About the name Cunningham remarks: "The bear goddess with a bear the pedestal evidently points to *Jambavat* the fabulous bear who was the father-in-law of Kṛṣṇa. The statue probably had a bear-head but it is now broken."

SEVENTEEN[1]

Name : (Missing).

Material : Dull greenish-yellow sandstone.

State of Preservation : All the hands, the face and lower part of the right leg of the central deity, middle and upper sections of the stella on the left of the goddess and the central portion as the lowermost section of the stella mutilated.

Measurements : 81 × 128 cms.

Description : Goddess with four arms, two horns and three eyes is seated in *lalitāsana* with her left leg bent across the seat and right leg hanging down. All the four hands of deity, along with half of her face are mutilated. She is seen wearing *sārī* from waist downwards, *graiveyaka*, *stanahāra*, *karṇakuṇḍala*, *ekāvalī*, *bhujabandha*, *vanamālā*, waist-band and *nūpura*. Her head is crowned with *jaṭāmukuṭa*. Below the lotus seat of the goddess there is a deer running to right. The feet of this animal are missing. There is garland-bearing standing female figure one on each end of the lower section of the stella. Two kneeling devotees are on the right of the goddess and one on her left.

The available middle section of the stella, on the right of the goddess depicts the usual motif of *gaja-śārdūla*. The *makara-mukha* and *gandharva* couple besides the lotus nimbus of the goddess may be noticed in the remaining uppermost section of the stella.

Part of the pedestal of the image bearing inscription is missing. (**Plate 27**).

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[1] Bloch's No. 65; Banerji's No. 65; and Hiralal's No. 18.

EIGHTEEN[1]

Name : *Śrī Auḍārā*.[2]

Material : Dull greenish-yellow sandstone.

State of Preservation : All the four hands and the middle section of the stella on the left side of the goddess broken. Figures carved on the remaining sections of the stella are also mutilated.

Measurements : 77 × 131 cms.

Description : Four-armed goddess, seated on the usual lotus seat in *lalitāsana*, with her right leg hanging down and resting on a lotus and the left leg bent across the seat. All the four hands of the deity are broken, with the exception of the lower part of her right hand, which holds a sword. The goddess wearing a *sārī* from waist downwards is richly ornamented with *graiveyaka*, *ekāvalī*, *stanahāra*, *bhujabandha*, *vanamālā*, *karṇakuṇḍala*, *nūpura*, rings, etc. Her head is crowned with *jaṭāmukuṭa*.

A mutilated nude male figure is seen squatting under the lotus seat of the goddess. There are two kneeling devotees, one male and another female, to the left end of the lower section of the stella. Mutilated figure of another kneeling devotee is to be seen on the corresponding other end. The motif of *gaja-śārdūla* may be noticed on the right side of the goddess in the middle section of the stella. There was a lotus nimbus behind the head of the goddess, only part of which now remains. *Makara-mukhas* and flying *gandharva*-couples may be seen on two sides flanking the lotus nimbus. In the extreme top corners of the uppermost section of the stella, a devotee in posture of adoration may be seen on the right and another with a *kalaśa* in his hand may be seen on the left.

Inscription on the pedestal of the image reads Śrī *Auḍārā*. **(Plate 28)**.

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[1] Cunningham's No. 65; Bloch's No. 18; Banerji's No. 64; and Hiralal's No. 17.

[2] Cunningham and Bloch read it as *Śrī Aurāgā* ; Hiralal's reading is *Śrī Oṁtārā*.

NINETEEN[1]

Name : (Missing).

Material : Dull greenish-yellow sandstone.

State of Preservation : The entire image below the thigh and all the arms of the central figure missing. The figures carved on the remaining portion of the stella also mutilated.

Measurements : 75×90 cms.

Description : Twelve-armed and three-eyed god facing to front in dancing posture. Of this image, only the upper part above the thigh is remaining. All the hands except the left two of the god are broken. Of these two hands, one holds the skull-man (*khaṭvāṅga*) and the other a shield. The god is ornamented with *jaṭāmukuṭa* with four skulls, *karṇakuṇḍala* and *graiveyaka*. A snake surrounds the neck of the god. A *yajñyopavīta* adorns the head of the god and flying *gandharva* couples flanking both sides of it. Upper part of the existing middle section of the stella shows *gaja-śārdūla* motif.

The image is that of god Śiva. (**Plate 29**).

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[1] Banerji's No. 57; and Hiralal's No, 16

TWENTY[1]

Name : *Śrī Yamunā.*

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the lower portion of the image below the waist of the goddess is remaining. Figures carved on the remaining portion of the stella are also mutilated.

Measurements : 69 × 62 cms.

Description : Lower part of a goddess, seated in *lalitāsana* with her right leg hanging down resting on a lotus and the left leg bent across the seat. Among the ornaments and garments--the usual form of *sārī*, *nūpura*, rings, *mekhalā* and part of *vanamālā* are remaining. The palm of the lower right hand of the deity resting on the right knee is in *varada-mudrā.* Below the lotus seat of the goddess is a tortoise (*Kūrma*), the *vāhana* of the goddess *Yamunā.* On the right of the goddess there is a mutilated figure of kneeling male. Also there are female attendants, one on each side, holding garlands.

Inscription on the pedestal reads *Śrī Yamunā.* **(Plate 30).**

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[1] Cunningham's No. 68; Bloch's No. 20; Banerji's No. 62; and Hiralal's No. 15.

TWENTY-A

Name : (Missing).

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the upper portion of the image above the breasts of the deity is preserved.

Measurements : 55×75 cms.

Description : Upper part of a four-armed and three-eyed goddess wearing a *jaṭāmukuṭa*, *karṇa-kuṇḍala*, *graiveyaka*, *stanahāra*, *bhujabandha*, *vanamālā* and *ekāvalī*. All the four hands of the goddess are broken and her nose and chin are damaged.

Part of the *gaja-śārdūla* motif may be seen in the available middle section of the stella. Above it, the *makara-mukha* with *gandharva* couple may be seen in the upper-most section of the stella.

From what remains, it is not possible to identify the deity which the image represents. (**Plate 31**).

TWENTY-ONE[1]

Name : (Missing).

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the lower part of the image below the waist of the central deity and parts of her broken right hands and adjoining stella is remaining. Central portion of the pedestal containing the inscription is also missing.

Measurements : 81×90 cms.

Description : Lower part of an eight-armed female figure seated in *padmāsana* on a double petalled lotus. Her four broken right hands may be seen adjoining the middle section of the stella. Remains of the fingers of one of these hands may be seen resting on her right knee. Of her ornaments, parts of *bhujabandha*, *mekhalā*, *nūpura* and *vanamālā* may be seen.

Below the lotus seat of the goddess, on her right, a four-headed and four-armed male figure, holding a *vīṇā* in two of his hands, the other two being upraised, is carved. On the corresponding left side of the goddess may be seen a single-headed and four-armed female figure, playing upon a *vīṇā* by two of her hands, the third holding an unidentified object and the fourth broken. Behind these figures, two male figures, one on each side, may be seen seated in the posture of adoration. Behind them, a female attendant, standing, one on each side, may be seen. The attendant on the right of the goddess is holding a *chāmara* while the other on her left is holding a garland in her hands.

Part of the middle section of the stella on the right side of the goddess depicts *gaja-śārdūla* motif. Rest of the stella is broken.

In absence of any clue, it is not possible to identify the deity which the image represents. (**Plate 32**).

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[1] Banerji's No. 6 3.

TWENTY-TWO[1]

Name : Uninscribed.

Material : Reddish brittle sandstone.

State of Preservation : The face, head and all the hands of the central deity together with the middle and upper sections of the stella broken. Figures carved on the remaining portion of the stella are also mutilated.

Measurements : 69 × 105 cms.

Description : Four-armed dancing female figure wearing *a dhovastra*, *mekhalā*, *graiveyaka*, *ekāvalī*, *keyura* and *nūpura*. A scarf over her shoulders is hanging down from her left side. A round pendant dangling gracefully on her left thigh is suspended from the necklace of the goddess by means of a long beaded string. The central plait of her *sārī* is hanging down in between her two legs. All the hands and the face of the image are broken. In the lower part of the image, to the right of the goddess, there is an elephant couchant to the left. To the left of the goddess, there is a male attendant with his right hand upraised. His head and left leg are broken. A lotus nimbus may be seen behind the head of the goddess.

This image, belonging to post-Gupta period[2], may be that of *Indrāṇī*, one of the *mātṛkās*. (Plase 33).

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[1] Banerji's No. 61; and Hiralal's No. 14.

[2] According to Banerji, "this specimen is also earlier than the inscribed images and belongs to the Kuṣāṇa period" (H.T.M. p. 87 fn. 5). But as seen above this notion is wrong.

TWENTY-THREE[1]

Name : *Ṣrī Pāṇḍavī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : All the hands and upper part of the crown of the central figure, middle section of the stella and figures carved on the lower and upper sections of the stella mutilated.

Measurements : 79 × 121 cms.

Description : Twelve-armed[3] and three-eyed goddess seated on a full-blown lotus in *padmāsana*; wearing the usual garments and ornaments which include *vanamālā mekhalā*, *ekāvalī*, *graiveyaka*, *stanahāra*, *karṇakuṇḍalas*, *nūpura*. Her head is adorned with *jaṭāmukuṭa*. All the hands of the image are broken except the two of her upper left in which she is holding shield and *pāśa* respectively.

Below her lotus seat, there is a bearded male figure lying prostrate with his head resting on folded left hand, his right hand being placed against the chest. Lower part of his body is raised above the ground. On each side of this figure there are two seated females. The first female figure on the right of the goddess is four-armed holding a *khaḍga* in the lower right hand and a shield in the upper left hand. The other two hands are broken. The first figure on the left, two-armed and seated in *yogāsana* is holding a *khaḍga* in her right hand. The other hand is broken. The second figure on right, four-armed and seated in *yogāsana*, is holding a human head from its hair in her lower left hand and a shield in her upper left hand. The two right hands are broken. The second figure on the left, two-armed and seated in *ardha-paryaṅkāsana* is holding a human head from its hair in the left hand and a *khaḍga* in the right hand. Behind these, in the recessed corner, are figures those of standing females. The figure on the right is holding a human head in her left hand. The right hand and the head of this figure are mutilated. The figure on the left, wearing *jaṭā-mukuṭa*, is holding a *khaḍga* in the right hand and a human head from its hair in the left hand. The face of this figure is damaged.

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[1] Cunningham's No. 57; Bloch's No. 23; Banerji's No. 59; and Hiralal's No. 12.

[2] Cunningham reads it as Pārvī. According to him, "I take this name to be a mistake for Pārvatī, as the goddess' has ten arms, which point to Durgā".

[3] The Goddess is twelve-armed and not ten-armed as Cunningham points out.

The middle section of the stella flanking the two sides of the goddess is broken. Originally, these flanks were occupied by *gaja-śārdūla* motifs, part of which still exists on the right flank.

There is a lotus nimbus behind the head of the goddess. On both sides of the nimbus, the motifs of *makara-mukha* and flying *gandharva*-couples holding garlands may be seen.

Inscription on the pedestal reads *Śrī Pāṇḍavī*. (**Plate 34**).

TWENTY-FOUR[1]

Name : *Śrī Nīlaḍamvarā*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : All the hands, both the breasts and parts of the face, crown and legs of the central deity, middle section of the stella on the right of the goddess and parts of the figures carved on the stella are mutilated.

Measurements : 84 × 134 cms.

Description : Four-armed and three-eyed goddess seated on a full blown double petalled lotus in *lalitāsana* with her left leg bent across the seat and the right leg hanging down and placed on a lotus. All the four hands, part of the face, half of the *kirīṭamukuṭa*, the breast and part of the two legs of the central figure are broken. She is shown wearing a *sārī* from waist downwards. Her ornaments consist of *graiveyaka*, *stanahāra*, *karṇakuṇḍala*, *ekāvalī*, *mekhalā*, *nūpura*, etc. Her head is crowned with *kirīṭamukuṭa*.

Below the lotus seat of the goddess, there is half-kneeling figure of *garuḍa* with out-stretched wings and arms. The face of the figure is mutilated. In the recessed corner on the right may be seen a two-armed male-figure, probably that of Kubera; seated on a cushion in *lalitāsana*. The right hand of this figure is broken and in the left he is probably holding a *kuṁbha*. Behind him there is a standing female garland-bearer in *tribaṅga* posture. The face of the image is damaged. In the recessed corner on the left may be seen a figure of *kubera* similar to the one on the right. Both the arms and part of the face of this figure are broken. Behind him, there is a standing female-garland-bearer. In the middle section of the stella

[1] Cunningham's No. 72; Bloch's No. 24; Banerji's No. 58; and Hiralal's No. 11.

[2] According to Cunningham, "*Niladambara* is probably the same as *Nilambard*, a female demon; and *garuḍa* on the pedestal refers to her connection with *Viṣṇu*."

may be seen the usual *gaja-sārdūla* motifs flanking both the sides of the central deity. The motif on the right of the deity is, however, broken.

There is lotus nimbus behind the head of the goddess and the motifs of *makara-mukha* flanks both sides of it. Above this, and on each side of the nimbus, may be seen flying *gandharvas* holding garlands. On the extreme top corners there are standing figures of devotees in posture of adoration.

Inscription on the pedestal reads *Śrī Nīlaḍamvarā*. (**Plate 35**).

TWENTY-FOUR (A)

Name : Uninscribed.

Material : Reddish brittle sandstone.

State of Preservation : Only the lower part of an image below the waist is available. The image is much worn out.

Measurements : 44×46 cms.

Description : A crudely carved and worn out figure, of which only the lower part below the waist is available. The figure is in kneeling posture with its right leg erect and the left leg bent at the knee, thrown backward and placed on the ground. The *mekhalā* of the figure may be seen. The image is difficult to be identified.

TWENTY-FIVE

Name : Uninscribed.

Material : Reddish brittle sandstone.

State of Preservation : All the four hands, the face, and the lower part of the central figure below the knee are mutilated. The lower and the upper sections of the stella are also missing.

Measurements : 70×81 cms.

Description : Four-armed male figure standing in *tribhaṅga* posture wearing *adhovastra* and ornamented with necklace, *bhujabandha*, *karṇa-kuṇḍala*, a long *asthimālā and mekhalā*. All the four arms of the image are mutilated. The image is broken below the knees of the deity. His face is also completely damaged. A part probably of a *triśūla* which the deity held in his left hand still survives. There are reasons to believe that by the two other hands, the deity was holding a *vīṇā*.

The stella of the image is singularly plain.

The deity cannot be identified[1]. This image belonging to post-Gupta period, is of the same category as No. 22 mentioned earlier. R.D.Banerji classifies it among Kuṣāṇa sculptures. But as seen above, this notion is wrong. (**Plate 36**).

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[1] According to Debala Mitra, it is the image of Vīrabhadra, the guardian of the *sapta-mātṛkās*, whose images are available in the circular cloister. The image strictly conforms to the iconographic texts. (JASBL, XXII, 1956, pp. 238-39.)

TWENTY-SIX[1]

Name : *Śrī Teraṁvā*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : All the hands and upper part of the crown of the central deity together with the parts of the figures carved on the stella are mutilated.

Measurement : 81 × 130 cms.

Description : A beautiful image of *Mahiṣāsura-mardinī*, eighteen-armed[3] and three-eyed, standing in *atibhaṅga* posture. Of the nine left hands of the goddess, six are mutilated and in the remaining three, one holds a conch and the other two hold two different kinds of shields. Of her nine right hands, seven are broken and in the remaining two, one holds a trident and the other is drawing an arrow out of the quiver slung over her right shoulder. The right leg of the goddess which rests on the back of *Mahiṣāsura* is bent at knee and raised upward while her left leg pointed downwards in tapering form rests on a lotus. The goddess is shown wearing the usual dress and ornaments, viz., *sārī* from waist downwards, crown over the head, *graiveyaka*, *stanahāra*, *bhujabandha*, *karṇa-kuṇḍala*, *vanamālā*, *mekhalā*, *nūpura*, etc.

The *Mahiṣāsura* is shown in jumping posture with its hind legs resting on ground and front part raised up. The severed head of the buffalo demon is resting on the ground in front of it. A lion, the *vāhana* of the goddess is shown attacking the *Mahiṣāsura* from behind. The lion is biting the back of the buffalo and a wheel and arrow are embedded in its body.

Under the body of *Mahiṣāsura*, a bearded male figure may be seen seated in *siddhāsana*. In the right flank there is a two-armed female figure seated in *sukhāsana*, with her right hand resting on ground and left holding a stalk of full blown lotus. A demon is shown assaulting the goddess with a short sword from behind the lion. A similar figure may be seen on the left of the goddess. Below this may be seen a mutilated figure of seated male.

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[1] Cunningham's No. 56; Bloch's No. 26; Banerji's No. 56; and Hiralal's No. 9.

[2] The image is of Mahiṣāsura-mardinī. But as Banerji points out, "the inscription on the pedestal is curious as it labels the goddess as *Śrī Teraṁvā*" (HTM, p. 87). Cunningham reads the name as *Teraṅta* or perhaps *Techanta* and remarks : "As there is a figure of *Maheṣāsuri* on the pedestal, the title must refer to some name of Durga."

[3] The number of arms of the goddess, according to Cunningham is twenty, whereas according to Banerji, it is sixteen. Hiralal mentions eighteen arms and he seems to be correct.

The usual motif of *gaja-śārdūla* is carved in the two side flanks of the goddess. *Makara-mukhas* surmounted by flying *gandharvas* and garland bearers dominate the upper section of the stella as usual. The lotus nimbus behind the head of the goddess consisting of circular row of lotus petals carved in low relief is unusual in this case as it is not met with in other images.

Inscription on the pedestal reads *Śrī Teraṁvā*. (**Plate 37**).

TWENTY-SEVEN

Name : *Śrī Ṣaṇḍini*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : All the arms and portion above the neck of the central deity, middle and upper sections of the stella and figures carved on the remaining section of the stella mutilated.

Measurements : 79×80 cms.

Description : Headless female figure, all hands broken seated in *lalitāsana* on a double-petalled lotus. Her left leg hanging down is placed on a full-blown lotus and her right leg is bent across the seat. There is an uncarved *padma* mark on her right sole. She is shown wearing the usual dress and ornaments in addition to a garland of skulls.

Below the lotus seat of the goddess appears a saddled horse going to left with its neck and part of body decorated. Mouth of the horse is mutilated.

In the lowermost section of the stella there is a female attendant standing on each side of the central deity in the recessed corners, holding a lotus. They are wearing the usual dress and ornaments. Head, in both the cases is broken and the right hand of the figure on the right end is mutilated. In front of the standing female figure, on the left of the goddess, there is a female seated in the posture of adoration. Another mutilated figure may be seen seated in front of her. A third female figure, holding a child in her right arm, may be seen seated in front of the second figure. On the right of the goddess, a female figure may be seen seated in front of the standing garland-bearing female figure described above. The female figures are shown wearing the usual dress and ornaments.

The middle and upper sections of the stella are broken.

Inscription on the pedestal reads *Śrī Ṣuṇḍinī*. **(Plate 38)**.

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[1] Cunningham's No. 53; Bloch's No. 27; Banerji's No. 55; and Hiralal's No. 8.

[2] According to Cunningham, "*Shaṇḍa* means a bull, but the animal on the pedestalis apparently an ass". As seen above, the animal is not an ass but a horse.

TWENTY-EIGHT[1]

Name : *Śrī Piṁgalā*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : All the hands, breasts, left leg between the thigh and ankle, right leg below the ankle of the central deity broken. Also the upper section of the stella is missing. Figures carved on the remaining portion of the stella are damaged.

Measurements : 77 × 130 cms.

Description : Four-armed goddess seated on a double petalled lotus in *lalitāsana* with her left leg hanging down and placed on a full-blown lotus. All the four hands, the breasts, part of the face and the part of left leg below the ankle are broken. From waist downwards, she is shown wearing a fine *sārī* designed with parallel lines and flowers. Her ornaments consist of *graiveyaka*, *stanahāra keyūra*, *vanamālā*, *mekhalā* and *nūpura*. There is a mutilated *Jaṭāmukuṭa* over her head[3].

Below the lotus seat of the goddess is a parrot with a curved beak standing to right but its face turned to left. A small bell is tied round the neck of the parrot. The lower portion and one of the legs of the parrot is mutilated.

On each side end of the lowermost section of stella is carved a female attendant, standing, wearing the usual dress and ornaments. The figure on the right of the goddess is holding a dagger pointed downwards in her right hand and a dish-like object, probably a mirror in her left hand. The female figure on the left is holding a dagger in her upraised right hand. Both of these figures are damaged.

There are two seated male figures under the right leg of the goddess and two headless seated females under her left leg. One of the figures on the right is in the posture of adoration while the other one seated in front of it is totally mutilated. Of the two female figures on the left, one is sitting with folded hands while the other in front of her is seated with a cup-like object holding in her left hand and an unidentified object in her right hand. The head of the second figure is broken. The male and female figures are shown wearing the usual dress and ornaments.

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[1] Cunningham's No. 76; Bloch's No. 28; Banerji's No. 54; and Hiralal's No. 7.

[2] According to Cunningham, "Piṁgalā means 'tawny or brownish-red'. The peacock on the pedestal would point to Kaumārī, the *śakti* of *Skanda Kumāra* or *Kārttikeya*."

[3] According to Banerji, "the head which has been fitted on this figure does not belong to it."

The middle section of the stella is having the usual motif of *gaja-śārdūla*. The upper section of the stella is broken and missing.

Inscription on the pedestal reads *Śrī Piṁgalā*. (**Plate 39**).

TWENTY-NINE

Name : *Śrī Aḥkhalā.*

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the lower part of the image below the waist of the central deity remains. Middle and upper sections of the stella are also missing.

Measurements : 71×62 cms.

Description : Lower part of the goddess, seated in *padmāsana* on a double petalled lotus. She is shown wearing *mekhalā*, *vanamālā* and *nūpura.*

Below the lotus seat of the goddess are two kneeling male devotees, seated face to face. Their hands are folded and they are shown wearing the usual dress and ornaments. Heads of these two figures are damaged. On each side of these devotees there are divine figures. The one under the knee of the goddess is that of a four-armed god holding a *vīṇā* in his two hands. The other hands are damaged. The other figure under the left knee of the goddess appears to be that of four-armed *Brāhmāṇī* or *Saraswatī*, also holding a *vīṇā* in two of her hands. She also holds a book in her upper left hand and a *kamaṇḍalu* in her right hand. The male figure is shown seated on a double-petalled lotus in *lalitāsana*. He is four-armed of which lower right is broken. A kneeling devotee may be found in the recessed corners of the pedestal. The bust of a female attendant holding a garland may be seen on each side of the goddess. The middle and the upper sections of the stella are broken.

Inscription on the pedestal reads *Śrī Aḥkhalā.* **(Plate 40).**

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[1] Cunningham's No. 77; Bloch's No. 29; Banerji's No. 52; and Hiralal's No. 6.

THIRTY[1]

Name : Uninscribed.

Material : Reddish brittle sandstone.

State of Preservation : All the hands, portion above the neck and below the left ankle of the central deity; upper section of the stella and parts of the figures carved in the lower section of the stella mutilated.

Measurements : 70 × 101 cms.

Description : Four-armed female figure in dancing posture with her left leg slightly raised from the ground. All the hands and the head of the image are broken. She is shown wearing a transparent *sārī* with its plaits hanging in-between the legs, three-stringed waist-band, breast-band (*kucha bandha*) covering only a part of the breasts, multi-strainged *graiveyaka* and a garland with a round pendant hanging from it with the help of a string and placed against the upper part of the right thigh. Three wrinkles are carved between the breast and the belly of the goddess.

The stella is conspicuously plain. On the right of the goddess, near her leg, is carved a peacock in low relief, standing to right, its head turned to left and with outstretched wings. Part of the peacock above the wings is carved in bold relief. On the left of her, towards the bottom, is carved a dwarf. Only the legs of this dwarf are seen, the rest is damaged. Above this image of the dwarf, almost in the middle section of the stella is carved a lotus-bud-like object with folded petals.

The upper part of stella along with the head of the image is broken and missing.

The image is of the same category as No. 22 mentined earlier and belongs to post-Gupta period. R.D. Banerji classifies it amongst Kuṣāṇa sculptures, and this notion, as noted above, is wrong. Dr. Mirashi believes[2] that the mount of the goddess is a swan and hence the image is that of *Brāhmīdevī*, one of the *matṛkās*, whose worship was widely prevalent in the post-Gupta period. According to Debala Mitra however, the mount of the goddess is peacock and not swan and hence the image is that of *Kaumārī*[3]. The latter opinion seems to be more sound. **(Plate 41)**.

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[1] Banerji's No. 52; and Hiralal's No. 5.

[2] Mirashi: "*Kalachuri Naresh aur unkā Rājatwa Kāla*" (in Hindi), p. 180, plate 5.

[3] JASB (L), XXII, 1956, p. 238.

THIRTY-ONE[1]

Name : Uninscribed (*Gaṇeśa*).

Material : Dull greenish-yellow sandstone.

State of Preservation : All the hands of the central deity, middle section of the stella on the left of the deity and the upper section of the stella broken. Also parts of the figures carved on the lower section of the śtella mutilated.

Measurements : 67 × 110 cms.

Description : Four-armed dancing image of *Gaṇeśa* wearing *uttarīya* (one end of which is hanging down), *mukuṭa*, *graiveyaka*, *vakṣabandha*, *yajñasūtra*, *kaupīna*, *mekhalā* and *nūpura*. All the hands of the God are broken. Mutilated part of one of the right hands is shown placed against the right knee and that of the left hand is shown placed against the left thigh. Part of the incised *prabhāmaṇḍala* of the God may be seen.

At the lower right hand of the God may be seen a male devotee seated on a cushion. There is a similar figure on the corresponding left hand side of the God. These two figures are mutilated.

The image is of the same style and material as the *Mātṛka* images of the post-Gupta period present in the circular cloister. According to Debala Mitra, the deity served as one of the guardians of the *sapta-Mātṛkās* whose images were placed here. (**Plate 42**).

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[1] Banerji's No. 51; and Hiralal's No. 4.

[2] *JASBL*, XXII (1956), p. 238.

THIRTY-TWO[1]

Name : *Śrī Māsa* (?) *Varddhanī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : The central and upper portion of the image including the belly, breasts, neck, face, head, hands, etc., upper portion of the stella and the figures carved on the remaining section of the stella mutilated.

Measurements : 73 × 100 cms.

Description : Four-armed goddess seated on a full-blown double-petalled lotus in *lalitāsana* with her right leg bent across the seat and the left hanging down and placed on a lotus. The central part of the image consisting of the breasts, belly, etc., of the goddess, all the four hands, the head and the upper portion of the stella are broken and missing. In the available part, she is shown wearing *keyūra*, *vanamālā* with skull, *nūpura*, *sārī* and *mekhalā* with loops and pendants. The left leg of the deity is shown placed over a lotus on the tail of a parrot facing to left. There is a female attendant, standing in each recessed end of the pedestal with a garland and a kneeling devotee in front of them. The attendants are shown wearing the usual dress and ornaments. The devotee on the right is a male while the one on the left is a female. The *gaja-śārdūla* motif is seen in the central part of the stella on both the sides of the goddess. The upper section of the stella is broken and missing.

Inscription on the pedestal reads *Śrī Māsa* (?) *Varddhanī*. (**Plate 43**).

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[1] Banerji's No. 50; Cunningham's No. 59; Bloch's No. 32; and Hiralal's No. 3.

[2] Cunningham reads the name as *Abhera Varddhanī* and remarks : "There is a class of demi-gods, 64 in number, who are named *abhāswaras*, who, from their numbers, would appear to have some connection with the 64 Yoginīs. The bird on the pedestal gives no assistance towards the meaning of the name." Bloch and Hiralal read the name as '*Jaṭharavā-devī*'.

THIRTY-THREE[1]

Name : The inscription is lost.

Material : Dull greenish-yellow sandstone.

State of Preservation : With the exception of the parts of the arm, the chest and the surrounding stella, the entire main figure has been cut out of the slab.

Measurements : 81 × 129 cm.

Description : Standing male figure of a four-armed god, carved in round. With the exception of part of the arms, the chest and the surrounding stella, the image is completely broken. The chest and the arms show him wearing *graiveyaka*, *yajñasūtra*, *vakṣabandha*, *keyūra* and *vanamālā.*

To the right of the god in the lower section of the stella is shown a *nandi* seated in an uncomfortable posture, looking up towards the face of the god. A *Chāmaragrāhiṇi* is standing against the *nandi*. She is holding *chāmara* in her right hand and the object in her left hand is broken. She is shown wearing a *sārī*, *graiveyaka* with *ekāvalī* hanging to the left, *keyūra* and two *kaṭakas* and *mekhalā*. A female figure is shown seated on cushion to further right. A male is standing behind her. He is shown wearing`*graiveyaka*, *vakṣabandha*, *yajñasūtra*, *keyūra*, *kaṭka*, *mekhalā* with loops and *vanamālā*. His right hand is broken and in the left he is holding some unidentified round object encircled by a beaded band. To the left of the central deity there is a standing male figure in front of whom are shown seated two more kneeling males. The standing figure is shown wearing *jaṭābhāra*, *graiveyaka*, *keyūra*, *kaṭisūtra*, *and karṇa-kuṇḍalas*. In his right hand he is holding a conch-like object and in his left a *daṇḍa*.

The middle section of the stella shows the usual *gajā-śārdūla* motif flanking both sides of the main figure.

The *prabhāmaṇḍala* of the god is in the double-petalled lotus motif (two rows of petals separated by three strainged circles). It is flanked on both sides by *makaras*, garland-bearing ladies in flying posture and *gandharva* couples, flying in the background of the clouds in relief. Devotees in posture of adoration may be seen at the extreme top corners of the image.

The stella of the image is divided vertically into three sections. The lower-most and the middle sections are separated by a double-petalled lotus on the left and elephant resting on pedestal on the right. The upper-most section is separated from the middle by mouldings. (**Plate 44**).

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[1] Banerji's No. 49.

THIRTY-FOUR[1]

Name	: *Śrī Rīḍhālīdevī.*[2]
Material	: Dull greenish-yellow sandstone.
State of Preservation	: Three hands, portion above the neck, one of the breasts and the right leg of the central deity, middle and upper sections of the stella and figures carved on the remaining section of the stella mutilated.
Measurements	: 81×94 cms.

Description : Four-armed goddess seated in *lalitāsana* on a full blown lotus with her right leg bent at knee and the left leg hanging down and placed on lotus. The head of the goddess, her two left arms and the left breast are mutilated. Of the two right arms the upper one is broken and in the lower one she holds some indistinct object. The goddess is shown wearing *sārī* in the lower part of her body, *graiveyaka* with *ekāvalī*, *stanahāra* of three strings, *valaya*, *kaṭakas*, *vanamālā*, *mekhalā* with bells, loops and pendants, *nūpura* and rings in the fingers of hands and feet.

Below the lotus seat of the goddess is a headless lion with its tail upraised. Its fore right paw is placed on the knee of a devotee seated in front of it. Two seated devotees with their hands folded may be found on each side ends of the pedestal. They are wearing *dhotī*, *yajñopavīta*, *valaya*, *kaṭaka* and *kaṭisūtra*. Behind these may be seen standing female attendants one on each side. The female figure on the right holds a garland in her hands while the one on the left holds a flower in her left hand. The hands of both these female attendants are mutilated. They are shown wearing the usual garments and ornaments, viz., *sārī*, *graiveyaka* with *ekāvalī*, *stanahāra*, *vanamālā*, *mekhalā* with loops and pendants and bangles.

The motif of *gajā-śārdūla* appears on the right of the deity in the central section of the stella. The remaining portion of the stella is broken.

Inscription on the pedestal reads *Śrī Rīḍhālīdevī*. (**Plate 45**).

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[1] Cunningham's No. 82; Bloch's No. 34; Banerji's No. 48; and Hiralal's No. 1.

[2] The name, according to Cunningham, means "the hurtful goddess' from '*rih*' to hurt. The animal with claws on the pedestal seems to confirm this derivation."

THIRTY-FIVE[1]

Name : Uninscribed (*Hanumāna*).

Material : Reddish brittle sandstone.

State of Preservation : Partly mutilated.

Measurements : 35 × 104 cms.

Description : Two-armed standing figure of *Hanumāna* with his right leg erect on a male figure and the left one bent at the knee and placed on a lotus supported on another male figure. The second figure is carved on a level higher than the first one. The right hand of *Hanumāna* is upraised and placed over his head and his left hand is in *vitarka-mudrā*. The tail of the deity raised behind the left arm reaches upto the height of head. His eyes are tough and protruding. He is shown wearing *jaṭāmukuṭa*, *graiveyaka*, *vanamālā*, *bhujabandha*, a lower garment tied with a girdle and a pendant.

The stella around the image is uncarved. The stone on which the image is carved probably served as one of the door-jambs. (**Plate 46**).

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[1] Banerji's No. 47.

THIRTY-SIX[1]

Name : *Śrī Gaṇeśaḥ.*

Material : Dull greenish-yellow sandstone.

State of Preservation : All the hands except the lower right, the portion above the neck and right leg between ankle and thigh of the central deity, middle and upper sections of the stella and the figures carved on the stella mutilated.

Measurements : 81 × 106 cms.

Description : Four-armed image of dancing *Gaṇeśa*. All the four hands except part of the lower right hand, portion above the neck and the right leg between ankle and thigh are broken. The lower right hand is shown in *abhayamudrā* and there is a lotus symbol marked on the palm. The God dancing on a double-petalled lotus is shown wearing an underwear (indicated by wavy lines from waist to thigh), two-stringed girdle with loops and pendants, *yajñopavīta* of snake, *vakṣabandha* tied with *chakra*, *graiveyaka*, bracelets, rings in the fingers of hands and feet and three-stringed anklet. A rat is carved below the right leg of the *Gaṇeśa*.

A group of two male figures, one standing and the other seated may be seen below the image at each side ends of the pedestal. The standing male figures are shown wearing the usual dresses and ornaments. The heads of both the standing figures are broken. Hands of the male figure on the right of the deity are broken. The corresponding figure on the left is holding a *ḍamaru* in his left hand and playing upon it. Of the two seated figures, the one on the left with his hands and face broken is shown seated in *lalitāsana*. The other figure on the right with his body badly mutilated above the waist is seated in *padmāsana*. Both of them are shown wearing the usual dress and ornaments.

The central and upper section of the stella are broken and missing.

Inscription on the pedestal reads *Ṣrī Gaṇeśaḥ.* **(Plate 47)**.

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[1] **Cunningham's No. 1; Bloch's No. 30; and Banerji's No. 46.**

THIRTY-SIX (A)

Name : Uninscribed.

Material : Reddish brittle sandstone.

State of Preservation : Only the mutilated pedestal of an image available.

Measurements : 25×67 cms.

Description : Only the pedestal of an image showing a male figure lying prostrate on a lotus with his chest raised upwards with the support of his right hand bent at elbow, his left hand being placed on his belly and fingers pointed downwards, is available. The main image was standing upon this figure. Only traces of the feet of the main figure may now be seen.

THIRTY-SEVEN[1]

Name : *Śrī Chhattra-saṁvarā.*

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the lower part of image below the waist of the goddess is available. Figures carved in the lower section of the stella are also partly mutilated.

Measurements : 79×51 cms.

Description : Lower part of a female figure seated on a double-petalled lotus in *lalitāsana*, with left leg bent across the seat and the right leg hanging down and placed on a full-blown lotus. In the parts surviving she is shown wearing *sārī* from waist downwards, *mekhalā* with loops and pendants, *vanamālā*, *nūpura* and rings in fingers of feet.

Below the lotus seat appears a caprisoned horse going to the right. The fore-right leg and the head of the horse are mutilated. The neck and back of it are decorated with garlands. There is a standing figure of female attendant with garland in her hand on each side-ends of the pedestal. The face of the female attendant on the left of the deity is mutilated. In addition to this, there are two kneeling figures under the legs of the deity. The figures on the right are badly mutilated while those on the left are better preserved. They are shown wearing the usual dress and ornaments.

Inscription on the pedestal reads *Śrī Chattra-saṁvarā.* (**Plate 48**).

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[1] Cunningham's No. 2; Bloch's No. 37; Banerji's No. 45; and Hiralal's No. 78.

[2] According to Cunningham *Sambarā* may refer to Sāmbar deer shown on the pedestal, but the allusion to *Chhatra* is not known. We have, however, seen above that the animal on the pedestal is a caprisoned horse.

THIRTY-SEVEN (A)

Name : Uninscribed.

Material : Reddish brittle sandstone.

State of Preservation : Badly mutilated—only the middle part of the central deity remaining.

Measurements : 51 × 54 cms.

Description : A fragmentary image of earlier group depicting a four-armed goddess, all the hands being mutilated. The face of the deity is turned to the right and her hair are combed backward. There are three wrinkles round the neck of the deity. Her lower part below the slender waist is missing. She is shown wearing *graiveyaka*, *uttarīya* and *keyūra*.

THIRTY-EIGHT[1]

Name : *Srī Ajitā*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : All the hands and the portion above the neck of the central deity, middle and upper sections of the stella and the figures carved on the remaining portion of the stella mutilated.

Measurements : 70×77 cms.

Description : Four-armed goddess seated on a double-petalled lotus with left leg bent across the seat and the right one hanging down and placed on the ground with fingers touching the ground and heel raised up. There is a lotus mark on the sole of the left foot. All the hands and the head of the goddess are broken. She is shown wearing the usual dress and ornaments. Traces of an upraised sword may be seen against her right breast, which probably she was holding by one of her right hands.

Below the lotus seat of the goddess there is a lion couchant to left of the deity and facing to front. Its long tail is coiled towards the head and is placed above the back. There is a female attendant standing with a garland on each side-end of the pedestal, wearing the usual dress and ornaments. The head of the figure on the left is broken. Two male figures are seated in front of the standing garland-bearing lady on the right. The first figure is in the posture of adoration with his hands folded. The second figure seated behind him is holding a wreath. The face of this figure is broken. On the corresponding left end of the pedestal a male figure in the posture of adoration may be seen, seated in front of the standing garland-bearing female attendant.

The motif of *gaja-śārdūla* appears in the middle part of the stella on the right of the goddess. Three mouldings above this motif may also be noticed. The corresponding left hand side of the stella is broken. Also the upper section of the stella is missing.

Inscription on the pedestal reads *Śrī Ajitā*. **(Plate 49).**

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[1] Cunningham's No. 3; Bloch's No. 38; Banerji's No. 44; and Hiralal's No. 77.

[2] About the name, Cunningham remarks that it is the feminine form "*Ajita-Śiva*", the unconquered.

THIRTY-NINE[1]

Name : *Śrī Chaṇḍikā*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : The entire image is broken horizontally into three major pieces, of which the upper and the lower parts are available. The middle part is missing.

Masurements : 84×109 cms.

Description : The first piece forming the pedestal of the original image, shows in its centre a two-armed bearded male figure lying on its back, wearing *dhotī* and waist-band. His eyes are protruding. The remains of the lower part of one of the legs of the central deity may be found placed on the belly of this male figure. The left arm of the figure is missing, but his right arm bent at elbow is raised straight above his shoulder and one of the fingers is shown pointed towards the end of the right leg.

Behind the head of this figure may be seen two *pretas* squatting on the ground with their heads mutilated. Behind them may be noticed two more naked *paretas* standing, holding daggers in their right hands and bowls in their left hands. Slightly above the head of the lying male figure may be noticed the head of a jackal. Near the legs of the lying male figure may be seen three naked *pretas* squatting on the ground behind each other. Behind them are two standing *pretas*, holding daggers in their upraised right hands, their left hands being broken.

The second piece of the existing sculpture, originally forming the middle and the upper sections of the image, is placed above the first piece. It shows a twelve-armed female figure, all of whose arms except one on the right are broken. This arm is shown supporting the skin of an elephant over her head. The face of the goddess is much worn out. She is shown with her eyes protruding, wide-open mouth, hair raised up and bound at the back of her head in the form of a semi-circle. She is shown wearing *sāri*, *graiveyaka*, necklace, armlets, waist-band and *vanamālā* with skulls. On her right, part of the *gaja-śārdūla* motif, which originally

[1] Cunningham's No. 4; Bloch's No. 39; Banerji's No. 43; and Hiralal's No. 76.

[2] According to Cunningham, this is the image of *Durgā-Māheśwarī*, "the furious".

formed the middle section of the stella, may be seen. Above the *gaja-śārdūla* motif are three mouldings, on the top of which is the *makaramukha* with lotus stalk coming out of its mouth. A *yogī* seated to front in *lalitāsana* is seen seated on the lotus. A *gandharva* couple may be seen on the left of this seated figure. The remaining section of the stella is broken.

Inscription on the pedestal reads *Śri Chaṇḍikā*. (**Plate 50**).

FORTY[1]

Name	: *Śrī Ānandā*[2].
Material	: Dull greenish-yellow sandstone.
State of Preservation	: All the hands, the two breasts, portion above the neck of the central body, and part of the figures carved on the stella mutilated.
Measurements	: 72×125 cms.

Description : Four-armed goddess seated cross-legged in *padmāsana* on a double-petalled lotus. All the four hands of the goddess are broken. Portion above her neck and both of her breasts are mutilated. A lotus carved behind her head forming her *prabhāmaṇḍala* may be seen. A smaller lotus carved slightly above both of her shoulders may also be noticed. The goddess is shown wearing *sārī* from waist downwards, *graiveyaka*, *keyūra*, *mekhalā* with loops and pendants, *nūpura* and *vanamālā*.

Below the lotus seat and at the centre of the pedestal may be seen a tree with its branches out-stretched. Seated figure may be seen carved on both the sides of this tree. The figure carved under the right knee of the goddess is that of a male, seated on a cushion in *lalitāsana*, holding a *vīṇā* which is at present mutilated. The corresponding figure under the left knee of the goddess is seated on a cushion in *lalitāsana* holding a *vīṇā* in her two hands. The heads of both of these figures are mutilated. Behind these figures, in the recessed corners, may be seen a male figure on the right and a female figure on the left, both seated on ground in the posture of adoration with folded hands. Behind them and on both the sides of the lotus throne of the deity are standing figures of garland-bearing attendants. The male and female figures carved on the pedestal are wearing the usual dress and ornaments.

The middle section of the stella flanking both the sides of the goddess depicts the usual *gaja-śārdūla* motif.

In the upper section of the stella, the usual *makara-mukha* with *gandharva* couple flanking the lotus nimbus of the goddess have been carved.

Inscription on the pedestal reads *Śrī Ānandā*. **(Plate 51)**.

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[1] Cunningham's No. 5; Bloch's No. 40; Banerji's No. 42; and Hiralal's No. 75.

[2] Bloch reads it as *anyā*; Hiralal's reading is '*anayā*'; Banerji reads it as '*ananyā*'. Cunningham who reads it as *Mānandā* remarks that it probably stands for '*Ānandā*' the 'happy' or 'joyful'.

FORTY-ONE[1]

Name : *Śrī Aiṅgiṇī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : All hands, part of the face and waist of the central figure, central part of the middle section of the stella and the entire upper section of the stella mutilated.

Measurements : 109×78 cms.

Description : This is a rare and interesting image of the female counterpart (*śakti*) of Gaṇeśa. It shows a four-armed and three-eyed female figure seated in *lalitāsana* on a double-petalled lotus, with left leg bent across the seat and the right leg hanging down and placed on a lotus. All of her hands and the lower part of her face, forming the tusk, are broken. Portion above her waist also is mutilated. Her head is that of an elephant with characteristic broad ears. The head is surmounted with a crown. She is shown wearing *sārī* with wavy bands from waist downwards, necklace, *stanahāra*, armlets, waist-band with loops and pendants, *vanamālā* and rings in the fingers of her feet.

Below the lotus seat of the goddess and under her bent left leg is the figure of *Gaṇeśa*, squatting, facing to the right supporting with his left hand the knee of the goddess up, placing his right hand on the ground. His right leg is thrown backward and left leg is in the front, bent upward at the knee. He is shown wearing *dhotī*, chain in the neck, armlet, wristlet and waist-band. On each of the two sides of the lotus seat of the goddess, there is a standing garland-bearing attendant. Heads of both of these two figures are broken. Two kneeling figures are seated in front of the garland-bearing attendant on the right of the goddess. Of these one is of a female with folded hands in posture of adoration. The head of this figure is broken. The other figure seated in front of her is kneeling. Part of this figure above the waist is mutilated. Seated in front of the garland-bearing attendant on the left end of the pedestal is a male with folded hands in the posture of adoration. The head of this figure is mutilated. The male and female figures are shown wearing the usual dress and ornaments.

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[1] Cunningham's No. 54; Bloch's No. 41; Banerji's No. 41; and Hiralal's No. 74.

[2] The name according to Cunningham "seems to refer to '*ingga*', 'movable' which is itself derived from '*igi*', '*to go*' ".

In the middle section of the stella flanking both the sides of the goddess are carved the motifs of *gaja-śārdūla*. Central part of the middle section of the stella flanking the two sides of the breasts of the goddess is broken. Mouldings may be seen above the motif of *gaja-śārdūla*. The uppermost section of the stella is broken and missing. Part of the lotus nimbus is visible behind the head of the goddess.

Inscription on the pedestal reads *Śrī Aiṅgiṇī*. (**Plate 52**).

FORTY-TWO[1]

Name : *Śrī Brahmāṇī.*

Material : Dull greenish-yellow sandstone.

State of Preservation: All hands, the right face, the right knee and the breasts of the central deity are mutilated. Her face is also damaged and parts of figures carved on the stella are mutilated. The middle and upper sections of the stella are missing.

Measurements : 85 × 118 cms.

Description : Three-faced female figure seated in *lalitāsana* on an uncarved double-petalled lotus, with her right leg hanging down and placed on a lotus and the left leg bent across the seat. Hands of the goddess are broken in such a manner that their number cannot be determined. Only the remaining part of the fingers of one of her left hands placed on her left knee may be seen in which she is holding a bunch of pearls. Both of her breasts are mutilated. Of her three faces, the central face is looking to front. There is a crown over the head and the face is worn out. Her second face, attached in profile to right is missing. The third face attached in profile to left is with sobre expression. There is a crown over this head. The goddess is shown wearing *sārī* with wavy bands from waist downwards, *vanamālā*, *stanahāra*, *mekhalā* with loops and pendants, *nūpura* and rings in the fingers of legs.

Below the lotus seat is a bird, a goose or *haṁsa*, the vehicle of *Brahmā*, going to the right. The wings of the bird are carved in relief and a bell is tied round its neck. On both the sides of the throne of the goddess, mutilated figures of a female garland-bearing attendants may be seen. There are two figures in front of the garland-bearing attendant on the right of the goddess. The first figure is that of a kneeling female, holding up with both of her hands a round tray, containing round fruits or sweets. The head of this figure is broken. In front of her is a male figure seated on a cushion, holding a *vīṇā* in his two hands. The face of this figure is damaged. Two similar figures may be seen on the corresponding other end of the pedestal, seated in front of the garland-bearing attendant. The first figure of a female is holding a fly-whisk in her upraised right hand. The head of this figure is damaged. In front of her is seated a male figure with his hands and the head broken. The male and the female figures carved on the pedestal are wearing the usual dress and ornaments.

The middle and the upper sections of the stella are missing.

Inscription on the pedestal reads *Śrī Brahmāṇī*. **(Plate 53).**

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[1] Cunningham's No. 7; Bloch's No. 42; Banerji's No. 40; and Hiralal's No. 73.

FORTY-THREE[1]

Name : *Śrī Māheśvarī.*

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the lower part of the image below the waist is available. Parts of the figures carved on the lower section of stella are also mutilated.

Measurements : 78 × 58 cms.

Description : Lower part of a female figure seated on a three-tiered decorated cushion, in *lalitāsana* with her right leg hanging down and placed on a lotus and the left leg bent across the seat. Remains of the fingers of her left hands, placed on her left knee shows her holding a bunch of pearls. She is shown wearing *sārī* indicated by wavy bands from waist downwards, *mekhalā* with loops and pendants, *nūpura*, rings round the fingers of her legs and *vanamālā* with three skulls.

Below the lotus seat is a bull couchant with its head upraised, looking at the goddess. The neck and the back of this animal are decorated with garlands. On the right of the goddess flanking her right knee is a standing garland-bearing female attendant with her head damaged. Seated in front of her is a male figure with beard and moustaches, in posture of adoration. There is again a garland-bearing female attendant with her head mutilated on the corresponding left side of the goddess. A female figure in posture of adoration may be found seated in front of her. Both of her hands are broken. The male and the female figures carved on the stella are wearing the usual dress and ornaments.

The middle and the upper sections of the stella are broken and missing.

Inscription on the pedestal reads *Śrī Māheśvarī*. (**Plate 54**).

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[1] Cunningham's No. 8; Bloch's No. 43; Banerji's No. 39; and Hiralal's No. 72.

FORTY-FOUR[1]

Name : *Śrī Ṭakārī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : All the hands of the central figure, middle section of the stella on the right of the goddess and parts of the figures carved on the pedestal are mutilated.

Measurements : 80 × 124 cms.

Description : Six-armed[3] and three-eyed female figure seated in *lalitāsana*, on a double-petalled lotus, with her right leg bent across the seat and the left leg hanging down and placed on a lotus. All of her hands are mutilated—the right ones from slightly below the shoulder and the left ones from the elbows downwards. She is shown wearing *sārī* indicated by wavy bands from waist downwards, *graiveyaka*, *stanahāra*, *kuṇḍalas*, *keyūra*, *mekhalā* with loops and pendants, *nūpura* and *vanamālā* with skulls. There is a crown over her head.

Below the lotus seat of the goddess is a lion statant with wide-opened mouth and upraised tail. On the right of the lion is a female figure seated on a cushion, holding a sword in her right hand and a shield in her upraised left hand. The head, the breasts and the knees of this figure are partly mutilated. On the right of this figure, in the recessed corner, is a female seated on the ground with a *ḍamarū* slung from her right hand. The hand of this figure is broken. Behind her is a standing garland-bearing attendant with her head and hands broken. Similar garland-bearing attendant may also be seen on the corresponding other end of the pedestal on the left side of the goddess. Kneeling before her is a female figure in posture of adoration with her hands folded. In front of her is again a female figure, seated on a cushion, holding a bow and arrow in her right and left hands respectively. Upper part of this figure, above the breasts is missing.

The middle section of the stella, flanking the left side of the goddess shows the usual *gaja-śārdūla* motif. The corresponding section of the stella on the right of the deity is broken. Mouldings may be seen above the motif of *gaja-śārdūla*, above which in the uppermost section of the stella is carved the usual *makara-mukha*. A mutilated standing figure may be seen on the lotus coming out of the mouth of the *makara*. Behind the head of the central deity is a lotus nimbus and flanking the two sides of the lotus nimbus are the usual *gandharva* couples.

Inscription on the pedestal reads *Śrī Ṭakārī*. **(Plate 55).**

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[1] Cunningham's No. 9; Bloch's No. 44; Banerji's No. 38; and Hiralal's No. 71.

[2] Cunningham reads it as "*Ṭankārī* and remarks : "*Ṭankārī* is probably derived from *ṭanka*, a sword or axe; both of the weapons are carried in two of the ten hands of this goodess."

[3] Cunningham refers to the goddess as ten-armed and this is doubtful.

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BETWEEN FORTY-FOUR & FORTY-FIVE (UN-NUMBERED)

Name : Not available.

Material : Dull greenish-yellow sandstone.

State of Preservation : Mutilated. Only the bust of a female figure available.

Measurements : 40×30 cms.

Description : Only the bust of a female figure wearing necklace and chain is available. Portion above the neck, below the breasts and the hands are missing. It seems to be the mutilated part of some image. It is not possible to identify the sculpture.

FORTY-FIVE[1]

Name : *Śrī Tapanī*.[2]

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the lower part of the image from slightly above the navel of the goddess available.

Measurements : 68 × 75 cms.

Description : Lower part of a female figure seated on a lotus seat in *lalitāsana* with her left leg bent across the seat and the right leg hanging down and placed on the lotus. She is shown wearing *sārī* indicated by wavy bands from waist downwards, *mekhalā* with loops and pendants, *vanamālā* and *nūpura*. The entire image from slightly above the navel of the goddess is broken and missing.

Below the lotus seat of the goddess is a caprisoned horse going to right. The face of the horse is damaged. A beaded chain may be found round its neck and a seat on its back. On both the sides of the lotus seat of the goddess may be found a standing garland-bearing female attendants. In front of the garland-bearing attendant on the right of the goddess may be seen a kneeling male figure with folded hands in posture of adoration. In front of the female attendant on the left of the goddess are two kneeling figures in posture of adoration with folded hands. Both of these figures are damaged.

The middle and the upper sections of the stella are missing.

Inscription of the pedestal reads *Śrī Tapanī*. (**Plate 56**).

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[1] Cunningham's No. 10; Bloch's No. 45; Banerji's No. 37; and Hiralal's No. 70.

[2] Cunningham reads it as *Jayanī* and Bloch as *Gayanī*. Hiralal's reading is *Tapanī*.

FORTY-FIVE (A)

Name : Not available.

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the upper part of the central image together with the part of stella on her left is available.

Measurements : 50 × 50 cms.

Description : Three-eyed and two-headed female figure in terrific form with protruding eyes and wide open mouth. The second head which is much smaller is fixed above the main head. It is also in the terrific form similar to the first one. Between the first and the second head may be seen the upraised hair of the goddess. Muscles of her face, neck and the remaining part of her body have been artistically carved in relief. She is shown wearing *graiveyaka* and *karṇakuṇḍalas*. The remaining part of the image is missing.

Part of the uppermost section of the stella on the left of the goddess is surviving. Mutilated figures of *makaramukha* and *gandharva* couple may be seen in this part of the stella.

The sculpture is placed on the ground and it seems to form a part of some mutilated image. The image cannot be identified. (**Plate 57**).

FORTY-SIX[1]

Name : *Śrī Padmahaṁsā*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the lower part of the image below the waist of the central deity is available. Rest missing.

Measurements : 78 × 67 cms.

Description : Lower part of female seated cross-legged in *padmāsana* on a lotus seat with uncarved petals. The entire image from above the waist is broken and missing. In the remaining part she is shown wearing *mekhalā* with loops and pendants, *sārī* from waist downwards shown by wavy bands, *vanamālā* and rings in fingers of leg.

Below the seat of the goddess, on each side of the lotus stalk may be found a small male figure sitting and holding *vīṇā* in his hands. Below the right knee of the goddess is a female figure with four hands, seated on a cushion. The face, hands and the breasts of this figure are mutilated. The corresponding figure under the left knee of the goddess is also four-armed, seated on a cushion. Three of her hands are mutilated and in the fourth which is the upper right hand, she is holding some unidentified object. In the recessed corners on the right and left of the goddess may be found mutilated figures of devotees seated in the posture of adoration. Behind them, on the sides, may be seen the usual garland-bearing standing female figures.

The middle and the upper section of the stella are broken and missing.

Inscription on the pedestal reads *Śrī Padmahaṁsā*. **(Plate 58)**.

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[1] Cunningham's No. 11; Bloch's No. 46; Banerji's No. 36; and Hiralal's No. 69.

[2] Bloch reads it as *Padmahastā*.

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FORTY SEVEN[1]

Name : *Śrī Haṁsinī.*

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the lower part of the central deity below her waist is available. Figures carved surrounding the deity are also partly mutilated.

Measurements : 75 × 62 cms.

Description : Lower part of female figure seated in *lalitāsana* on a lotus seat, with her left leg bent across the seat and the right leg hanging down and placed on a lotus. The petals of the lotus seat are uncarved. She is shown wearing *sārī* from waist downwards indicated by wavy lines, *mekhalā*, *vanamālā* and *nūpura*. Lower part of her right leg is also broken.

Below the lotus seat of the goddess is a *haṁsa* going to the right with its neck upraised. Its wings have been carved in relief. On each side of the lotus seat of the goddess may be seen a mutilated figure of garland-bearing female attendant. Two mutilated seated figures may be seen below the right knee of the goddess. The first figure is that of a male holding a garland while the second one behind him is that of a female seated in the posture of adoration with folded hands. Below the left knee of the goddess may be found one seated male figure. The head of this figure is totally mutilated and in his hands he is seen holding a garland. Another totally mutilated figure may be seen seated behind him. The male and the female figures surrounding the central deity are shown wearing the usual dress and ornaments.

The middle and the upper sections of the stella are broken and missing.

Inscription on the pedestal reads *Śrī Haṁsinī*.

There is also an illegible inscription on the platform on which the image is placed. **(Plate 59)**.

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[1] Cunningham's No. 14; Bloch's No. 47; Banerji's No. 35; and Hiralal's No. 68.

FORTY-EIGHT[1]

Name : Not available[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the lower part of the central image below the waist is available, rest missing.

Measurements : 76×55 cms.

Description : Lower part of a female figure seated on a double-petalled lotus in *lalitāsana* with her right leg bent across the seat and the left leg hanging down and placed on a smaller lotus. She is shown wearing *sārī* from waist downwards indicated by wavy bands, *mekhalā* with loops and pendants, *vanamālā* and *nūpura*.

Below the lotus seat of the goddess appears a prostrate male with his chest facing downward but raised above the ground. His right hand is bent to support the hand, and the left head is broken. His face is raised up, as if looking at the goddess. He is wearing a *dhotī*, *graiveyaka* and *mekhalā*.

On each side of the lotus seat of the goddess is a female garland-bearing attendant in standing posture. The head of the attendant on the left of the goddess is broken. Near the leg of this headless figure and in front of her is a female figure seated with folded hands in posture of adoration. Seated in front of her is a mutilated figure. In front of the garland-bearing attendant on the right of the goddess may be seen a headless male figure seated in the posture of adoration. The male and the female figures are shown wearing the usual dress and ornaments.

The middle and the upper sections of the stella are missing.

Banerji thinks that this image belongs to an earlier period, but there seems to be no ground to believe this theory. **(Plate 60)**.

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[1] Banerji's No. 34.

[2] Lowermost part of the pedestal being broken, the inscription is missing.

FORTY-NINE[1]

Name : Illegible.[2]

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the lower part of a male figure below his navel available.

Measurements : 61×60 cms.

Description : A male figure seated cross-legged in *padmāsana* on a double-petalled lotus. Only the lower part of him below the navel point available. He is shown wearing a *dhotī* and *mekhalā*. On the lower edge of the upper petal of the lotus seat is carved an inscription in the line beginning with the words "*Brāhmaṇa-Kulaprasū-Dhāmona vasudhā-rāja-pūjita*..."[3] The characters belong to the eleventh century A.D.

Below the lotus seat of the central deity is a pair of sandals in the background of which a tree has been carved in relief. To the left of the sandals there is a female devotee kneeling down in adoration. She is shown wearing a *sārī*, *uttarīya*, *karṇa-kuṇḍala*, beaded necklace and *mekhalā*. To the right of the sandals a group of three female devotees are seated in posture of adoration with their hands folded. Part of the hands of the first two figures are mutilated. The female figure seated at the extreme end is having a *ḍamaru*-like object slinging down from her left hand. The female figures are wearing the usual dress and ornaments.

The pedestal on which this sculpture has been placed is not original. It is a fragment of an *āmlaka* of the *śikhara* of a temple.

The image, according to Banerji, is that of a *Bodhisattva*. **(Plate 61)**.

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[1] Banerji's No. 33, and Hiralal's No. 66.

[2] On the left half of the pedestal there was an inscription which is not legible now.

[3] Hiralal reads the inscription as "*Brāhmaṇa Kulaprasū Dhāmona Vasudhā rājapaṇḍita*".

FORTY-NINE (B)[1]

[Placed before Forty-Nine (A)]

Name : Not available[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the upper part of a male figure comprising the head, the chest and part of one of the hands available.

Measurements : 40 × 35 cms.

Description : Upper part of a male figure with the portions of the head, the chest and part of the left hand remaining. The face of the figure is sobre with wide-looking eyes and head slightly bent to right. The figure is shown wearing *graiveyaka*, *karṇa-kuṇḍalas* and *yajñaśūtra*. Remaining part of the image is missing.

The sculpture has, at present, been shifted from its original position. (**Plate 61**).

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[1] Banerji's No. 33.

[2] The pedestal is missing and hence the inscription is not available.

FORTY-NINE (A)[1]

[Placed after Forty-Nine (B)]

Name : Not available[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : Part of the pedestal of an image is available, rest missing.

Measurements : 42 × 50 cms.

Description : Only the lower left end of the pedestal of an image is available. It shows two mutilated male figures seated in the posture of adoration. A female figure is standing behind them with the part above her waist mutilated. The right foot of the central image is available on the other end of this fragmentary piece of sculpture. *Nūpura* and rings round the fingers may be noticed on the available part of the foot. Nothing else of the original sculpture is available. (**Plate 62**).

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[1] Banerji's No. 33.

[2] Part of the pedestal bearing the inscription is missing.

FORTY-NINE
(Duplicate Number)[1]

Name : Not available[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the upper part of the image above the breasts of the central deity and upper part of the stella on the left available.

Measurements : 65×72 cms.

Description : Upper part of a four-armed and three-eyed goddess with the portion above her breasts is available. All of her hands are broken—the right ones from her shoulder and the left ones from her elbow downwards. She is shown wearing *graiveyaka*, *stanahāra*, *karṇa-kuṇḍala*, *keyūra* and *vanamālā* with skulls. There is a crown over her head.

The available part of the middle section of the stella on the left of the goddess shows part of the *gaja-śārdūla* motif. Three mouldings may be seen above it and crowning it is a *makara-mukha* with lotus coming out of its mouth and a mutilated figure seated on the lotus. Part of the lotus nimbus behind the head of the central deity is available. Between the lotus nimbus and the male figure seated on the lotus is a mutilated *gandharva* couple. Nothing else of the original sculpture is remaining.

The pedestal on which the sculpture is presently placed is a construction in modern masonry. (**Plate 62**)

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[1] The image has, at present, been removed from its original position.

[2] The inscription bearing pedestal of the image is missing.

FIFTY[1]

Name	: *Śrī Īśvarī*.
Material	: Dull greenish-yellow sandstone.
State of Preservation	: Only lower part of the image below the waist of the central deity is available. Figures carved on the pedestal are also partly mutilated.
Measurements	: 80×61 cms.

Description : Lower part of a female figure seated on a full-blown double-petalled lotus in *lalitāsana*. Her left leg is bent across the seat and the right hanging down is placed on a lotus, supported on the back of a bull. The end of her right hand is shown placed on the right knee and it is in *varada-mudrā*. The lower end of her left hand is shown placed on the left leg and in it, she is holding some unidentified object. She is shown wearing *sārī* indicated by wavy bands, *nūpura* and *vanamālā* with skulls.

Below the lotus seat of the goddess appears an emaciated bull statant. Its head is broken and a bell is tied round its neck. A mutilated garland-bearing standing female attendant may be seen on both the sides of the lotus throne of the goddess. In front of the garland-bearing attendant on the right of the goddess there are two mutilated figures seated on cushions. In front of the garland-bearing attendant on her left there is a mutilated male figure standing. A mutilated seated male figure may be seen in front of him. The male and the female figures are seen wearing the usual dress and ornaments.

The middle and the upper sections of the stella are missing.

Inscription on the pedestal reads *Śrī Īśvarī*. (**Plate 63**).

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[1] Cunningham's No. 16; Bloch's No. 51; Banerji's No. 32; and Hiralal's No. 65.

FIFTY-ONE[1]

Name : *Śrī Ṭhāṇī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : All the hands and the *vīṇā* held in the hands of the central deity; the upper section of the stella and parts of the figures carved on the remaining sections of the stella are mutilated.

Measurements : 83 × 115 cms.

Description : Four-armed and three-eyed female figure, seated in *lalitāsana* on a lotus seat which is slightly slanting to the right and is placed on a six-peaked rock. All the four hands of the deity are broken. Her right leg is hanging down and the foot is placed on a lotus. Her left leg is bent across the seat and the sole is decorated with dot mark at its centre. She is shown wearing *sārī*, from waist downwards, *mekhalā* with loops and pendants, *nūpura*, rings, *graiveyaka* with *ekāvalī*, *stanahāra* with three strings, *keyūra*, *karṇa-kuṇḍala*, *vanamālā* and *jaṭābhāra* on head. Her two hands, when the image was complete, held a *vīṇā*, traces of which can still be seen above her left shoulder on the left breast and the right leg.

Below the seat of the goddess is a mountain of six peaks. On both the sides of this mountain are mutilated figures of devotees two on each side. The figures on the right are of male devotees with folded hands and bent knees wearing *dhotī*, beaded *kaṭisūtra* with pendants, necklace and *yajñasūtra*. The heads of both of these figures are mutilated. Of the figures on the left, the first is that of a female with her head damaged and the second is that of a male. The dress and ornaments used by them are usual. There are female garland-bearing ladies, standing, one on each side of these seated figures of the devotees. They also are shown wearing the usual dress and ornament. The head of the figures on the left of the goddess is mutilated, while the right one is shown having rich coffire.

The middle section of the stella on the two sides of the goddess had *gaja-śārdūla* motif, only parts of which are available at present. The upper part of the stella is broken and missing.

Inscription on the pedestal reads *Śrī Ṭhāṇī*. (**Plate 64**).

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[1] Cunningham's No. 17; Bloch's No. 52; Banerji's No. 31; and Hiralal's No. 64.

[2] Cunningham remarks: "*Sthānu* is a name of Śiva as the firm or 'immovable' from *stha* to stay or *sthā* to standstill; hence the mountain peak is an appropriate symbol of *sthāni* the 'immovable' goddess just as mountain is called *achala* or the 'immovable'."

FIFTY-TWO[1]

Name : *Śrī Indrajālī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : All the hands and the portion from above the neck of the central deity missing. Parts of the middle and the entire upper section of the stella are missing. Figures carved on the pedestal are also partly mutilated.

Measurements : 77×85 cms.

Description : Four-armed goddess seated in *lalitāsana* on a full-blown double petalled lotus with her right leg bent across the seat and the left leg hanging down and placed on a small lotus. The head and all the four arms of the goddess are mutilated. She is shown wearing *graiveyaka* with *ekāvalī*, three stringed *stanahāra*, *keyūra*, *vanamālā*, *sārī* from waist downward, *mekhalā* with loops and pendants and *nūpura*. Three skulls each are tied round the *vanamālā* where it touches the left leg and left hand of the deity.

Below the lotus seat of the goddess is an elephant seated with its head turned to right. Lower part of the tusk of the elephant is broken. The elephant is shown wearing three-stringed necklace of which the middle string is plain. The upper one is beaded and the lower one consists of small bells. A similar two-stringed *hāra* is tied around its head. There is a female of garland-bearing attendant standing one on each side, wearing *sārī* with pendants, *graiveyaka*, *stanahāra*, *uttarīya*, *karṇa-kuṇḍalas* and with rich head-dress. The head and the right hand of the figure on the right and the left breast and head of the figure on the left are mutilated. In front of each of these female attendants may be seen a *preta* one on each side seated. The figure on the right is seated on a lotus with his legs bent. Only right hand of this figure is remaining in which he is shown holding a dagger. He also holds a conical object, possibly a big bell,[3] the lower end of which is decorated. The *preta* figure on the left is half-seated on a lotus and is two-armed, of which the right hand is broken and in the left he is holding a skull-cup. The head of this figure is also mutilated.

In the middle section of the stella on the left side of the goddess part of the *gaja-śārdūla* motif is seen. The remaining portion of the stella is missing.

Inscription on the pedestal reads *Śrī Indrajālī*. (**Plate 65**).

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[1] Cunningham's No. 18; Bloch's No. 53 ; Banerji's No. 30; and Hiralal's No. 63.

[2] According to Cunningham, "*Indrajālī* is 'the deceiving goddess'. The elephant symbol alludes to the name of Indra with perhaps, an allusion to his well-known deceits."

[3] According to Banerji this conical object "looks like a 9th century crinoline".

FIFTY-THREE[1]

Name : *Śrī Ga(?)hanī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : All the hands, the face and the right knee of the central deity; part of the middle and upper sections of the stella are mutilated.

Measurements : 79 × 125 cms.

Description : Four-armed goddess seated on a full-blown double petalled lotus in *lalitāsana* with right leg bent across the seat and the left hanging down and placed on a lotus. All of her hands, her face and her right knee are mutilated. She is shown wearing *sārī* indicated by wavy bands, *graiveyaka*, *mekhalā*, *stanahāra*, *keyūra*, *nūpura* and *vanamālā* with skulls.

Below the lotus seat of the goddess is a ram going to left but its face is turned backward. A bell is tied round the neck of the ram and its back is decorated with garlands. To the left of the goddess, under her left knee is a female figure seated on ground. The head and the hands of the figure are broken. Behind her is a male figure also seated on ground, holding his beard by both of his hands. Behind him is the usual garland-bearing female attendant with her left hand mutilated. To the right of the goddess and under her right knee a group of three *pretas* may be seen. The first female *pretin* is seated on the ground, holding a skull-cup in her left hand. The face and the lower part of this figure are mutilated. A second male *preta* may be seen seated behind the first with her upper part mutilated. He is seen holding a skull-cup in his left hand and a part of body of some animal in his right hand. Behind him is the third figure of a standing male *preta* holding a dagger in his right hand and a mutilated head by its hair in his left hand. The third figure is naked.

Central portion of the middle sections of the stella flanking both the sides of the goddess is broken. Part of the motif of *gaja-śārdūla* may be noticed in the remaining middle section of the stella. In the uppermost section of the stella, part of the lotus nimbus behind the head of the goddess may be seen. On the right of the lotus nimbus are the usual *gandharva* couple and a seated figure at the extreme end. Under the seated figure is a lotus coming out of the *makara-mukha* below. Rest of the uppermost section of the stella is mutilated.

Inscription on the pedestal reads *Śrī Ga*(?)*hanī*. (**Plate 66**).

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[1] Cunningham's No. 43; Bloch's No. 54; Banerji's No. 29; and Hiralal's No. 62.

[2] The name, according to Cunningham, "may mean the destroying goddess, from '*gah*', to destroy. Bloch reads the name as *Ehanī*. The first letter seems to be somewhat doubtful.

FIFTY-FOUR

Name : Not available[1].

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the lower part of the image below the waist of the central deity, right half of the pedestal and the corresponding middle section of the stella available.

Measurements : 94 × 70 cms.

Description : Lower part of the eight-armed goddess seated in *lalitāsana* on a full-blown double-petalled lotus. Her left leg bent across the seat is broken at the knee and the right leg, originally hanging down is broken from thigh downwards. All the eight hands of the deity are broken. Remnants of her left hands indicate that she was eight-armed. She is wearing *sārī*, tied with *mekhalā* with loops and pendants. Part of her *vanamālā* is also visible. All other parts of her body are broken and missing.

Below the lotus seat of the goddess appears a bull couchant, adorned with garlands around its neck, hump, stomach and back. The face and the hind parts of it are broken. Below the broken left knee of the goddess is a four-armed figure of female seated on the ground holding a dagger in one of her right hands and a head by its hair in one of her left hands. The palms of the other two hands are to the front. She is wearing a necklace with *ekāvalī* and *mekhalā*. She is in terrific form with her eyes protruding and mouth wide open. Behind her is another sealed female figure with folded hands in the posture of adoration. She is wearing beaded bangles in her arms. Behind this second figure may be found another standing female *pretin* with protruding eyes, open teeth and loose hair. Her left hand is broken. The object which she is holding in her right hand is probably a dagger.

The middle part of the stella on the left of the goddess is having *śārdūla* motif. The *gaja* is conspicuous by its absence. Two mouldings may be seen above it. In the available upper part of the stella, to the left of the goddess may be seen a *makara*. **(Plate 67)**.

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[1] Part of the pedestal bearing the inscription is mutilated.

FIFTY-FIVE[1]

Name : *Śrī Indrāṇī.*

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the legs of the central deity and the pedestal of the image with figures carved on it are available.

Measurements : 78 × 65 cms.

Description : Lower part (only legs) of the goddess seated on a double-petalled full-blown lotus slanting to right, in *lalitāsana* with right leg hanging down and placed on lotus and the left leg bent across the seat. Her right leg is mutilated between the ankle and thigh. There is lotus mark on the sole of her left foot. Palm and fingers of one of her left hands are remaining on her left knee. She is shown wearing *sārī*, *vanamālā*. *nūpura* and rings in the fingers of her legs and hands. The remaining part of her body is totally missing to deprive us of giving any idea about the central deity.

Below the lotus seat, which is of comparatively smaller size, may be seen an elephant couchant with its head turned to right and looking at the goddess. By its trunk the elephant is holding the *vanamālā* of the goddess. On the right of the elephant towards the end of the pedestal, is a long bearded male figure, seated cross-legged on a lotus with his legs slightly raised up. He is holding some indistinct object (probably a flower with its stalks) by his two hands and is in *namaskāra-mudrā*. He is wearing *dhotī*, beaded bangles, beaded *bhujabandha* and *karṇa-kuṇḍalas*. His head is damaged. Behind him is a standing female garland bearer, wearing *sārī*, pendants, *mekhalā*, *stanahāra*, necklace with *ekāvalī* and *karṇa-kuṇḍalas*. The face of this figure is mutilated. Under the left knee of the goddess there is another seated figure of a female devotee in similar posture as on the right. She is wearing *sārī*, beaded *kaṭisūtra*, pendant, necklace, *uttarīya*, the end of which is hanging down to left and her head is well-dressed. She is also holding some indistinct object in her hands. Behind her is a standing female garland-bearer similar to the one on the right, wearing *sārī*, beaded *kaṭisūtra*, pendant, necklace and *stanahāra*. The head and the left shoulder of this image are mutilated.

The middle and the upper sections of the stella are missing.

Inscription on the pedestal reads *Śrī Indrāṇī*. **(Plate 68)**.

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[1] Cunningham's No. 51; Hiralal's No. 60; Bloch's No. 56; and Banerji does not mention.

FIFTY-SIX[1]

Name : *Śrī Jha(?)ṅginī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the lower part of the image from the waist downward is available. The middle and the upper sections of the stella are missing. Figures carved on the pedestal are also partly mutilated.

Measurements : 79×79 cms.

Description : Four-armed female figure seated in *lalitāsana* on a double-petalled lotus, slightly slanting to right, with her left leg bent across the seat and the right hanging down and placed on a smaller lotus. The left leg is missing from the knee downwards and the thigh is badly chopped off. Remains of her left hands adjoining the middle section of the stella indicate that originally she had four hands. She is shown wearing *sārī* from waist downwards indicated by wavy bands, *mekhalā* with loops and pendants, *nūpura*, *vanamālā* and *keyūra*.

Below the lotus seat of the goddess is a bull couchant to right. The head of the bull is mutilated. Its neck is decorated with a chain. There is a garland with bells round the lower part of the neck. Its fore right leg bent at the knee is placed on the ground and fore left leg is raised up. In front of the bull and below the left knee of goddess is seated a figure mutilated from above the waist. Part of one of his hands which is remaining shows a flower with the stalk being held. Behind this figure is a female garland-bearing attendant with her head mutilated, holding a cup in her right hand and an indistinct object in her left hand. On the corresponding other side of the stella there are three figures. The first two seated on the ground are mutilated from the waist upward and hence they are beyond recognition. The third figure standing behind them is that of usual garland-bearing female attendant with her head, one breast and part of her leg broken. She is shown wearing three-stringed necklace, *stanahāra*, *keyūra*, *mekhalā*, *vanamālā* and *nūpura*.

Middle sections of the stella on the left of the goddess depict part of the *gaja-śārdūla* motif. The corresponding other side of the stella is broken. The uppermost section of the stella is missing.

Inscription on the pedestal reads *Śrī Jha(?)ṅginī*. **(Plate 69)**.

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[1] Cunningham's No. 40; Bloch's No. 57; Banerji's No. 26; and Hiralal's No. 59.

[2] Cunningham reads it as *Gāṅgginī;* Hiralal's reading is *Eṅginī*; and Bloch reads it as *Aingini.*

FIFTY-SEVEN[1]

Name : *Śrī Uttālā*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the lower part of the image below the waist of the central deity is available. Figures carved on the pedestal are also partly mutilated.

Measurements : 82 × 70 cms.

Description : Lower part of the goddess seated on a double-petalled lotus in *lalitāsana* with her right leg bent across the seat and the left leg hanging down and placed on a smaller lotus. Part of the left leg between the ankle and the thigh is missing. She is shown wearing *sārī* from waist downwards, *mekhalā* with loops and pendants, *vanamālā*, *nūpura* and rings in the fingers of the right foot.

Below the lotus seat is a bull[3] rampant with its two fore-legs raised up and the two hind legs placed on the ground. The head of the animal is placed against the lower part of the bent right leg of the central deity and it is looking up at her. To the left of the deity and under her left knee three figures may be seen. The first figure is that of a female seated on a cushion, holding a sword in her right hand and a mutilated head by its hair in her left hand. The second figure, seated on a cushion behind the first, is also that of a female. She is shown in the posture of adoration with her hands folded. Standing behind the second figure is a third figure of garland-bearing female attendant. Part of her head and her left breast are broken. On the other end of the pedestal, under the right knee of the central deity, three similar figures may be seen. The first figure is that of a female seated on a cushion. The face, the breasts and the hands of this figure are damaged. She is shown wearing a garland of skulls over her head and her hair is arranged fan-like. Seated on her right is the second figure of a male in the posture of adoration with his hands folded. His head is mutilated. Standing behind the second figure is a third figure of *pretin* with her breasts pointed downwards. She is holding a dagger in her right hand and a skull-cup in her left hand. Her face is badly mutilated and her hair is arrranged behind her head in fan-shape.

The middle and the upper sections of the stella are broken and missing.

Inscription on the pedestal reads *Śrī Uttālā*. **(Plate 70).**

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[1] Cunningham's No. 24; Bloch's No. 58; Banerji's No. 25; and Hiralal's No. 58.

[2] Cunningham remarks, "*Uttālā* may, perhaps mean the 'swift goddess', as the antelope symbol seems to imply".

[3] According to Cunningham this animal is an antelope. Banerji and Hiralal take it to be a bull.

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FIFTY-EIGHT[1]

Name : *Śrī Ṇālinī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the lower part of the image below the waist available. Figures carved on the pedestal are also damaged.

Measurements : 80×57 cms.

Description : Lower part of a female figure seated in *lalitāsana* on a full-blown double-petalled lotus with her left leg bent across the seat and the right hanging down and placed on a smaller lotus. She is shown wearing *sārī* from waist downwards, *mekhalā* with loops and pendants, *nūpura*, *vanamālā* and rings in the fingers of her feet. The seat of the goddess is placed on the back of a bull couchant, with its head raised upwards as if looking at the goddess. The head and the left fore-leg of this animal are broken. A chain with a bell is tied round the neck of the bull and its back is decorated with flower garland.

To the left of the goddess under her left leg there is a group of three figures. The foremost female figure seated in posture of adoration is shown wearing *sārī*, *mekhalā* with pendants, *graiveyaka*, *stanahāra*, bangles and *uttarīya*. Her hair is elaborately dressed with a knot tied at the back of her head. The face of this figure is damaged. The second figure behind the first one is that of a male in similar posture. He is shown wearing *dhotī*, stringed necklace, *yajñasūtra* and *mekhalā* with pendants. The face and left hand of this figure are mutilated. The third figure behind the second one is that of a garland-bearing female attendant in standing posture wearing *sārī*, *graiveyaka*, *stanahāra* and bangles. The head of this figure and part of her left breast are broken.

To the right of the goddess under her right leg there are two figures. The figure in front is that of a male seated in posture of adoration. He is shown wearing *dhotī*, *mekhalā* with pendants, one stringed necklace, *yajñopavīta* and *uttarīya*, one end of which is hanging at his back. The head and the hands of the figure are mutilated. Behind him is the figure of a garland-bearing female attendant standing with her left leg straight and the right leg slightly bent. She is shown wearing *sārī*, two stringed *graiveyaka* with *ekāvalī*, *mekhalā* with pendants, *keyūra*, *karṇa-kuṇḍalas* bangles and *nūpura*. The face of the figure is broken.

The middle and the upper sections of the stella are broken and missing.

Inscription on the pedestal reads *Śrī Ṇālinī*. **(Plate 70)**.

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[1] Cunningham's No. 47; Bloch's No. 59; Hiralal's No. 57; and Banerji's No. 24.

[2] According to Cunningham, "The name *Ṇālinī*' is perhaps from *Ṇal* 'to bind'. There is a bull and a cow on the pedestal, and the goddess has a cow's head."

FIFTY-NINE[1]

Name : *Śrī Laṁpaṭā*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : All the hands, the portion above the neck of the central deity, one-third of the stella on the left of the deity and two-thirds of it on her right are broken and missing.

Measurements : 71 × 100 cms.

Description : Goddess with ten arms all of which along with the head are broken. She is seated in *lalitāsana* on a cushion with her left leg bent across the seat and the right leg hanging down. She is shown wearing *sārī*, necklace, *stanahāra*, waist-band, *nūpura*, rings in the fingers of legs and *vanamālā* with skulls.

The cushion of the goddess is placed as if on the back of a three-eyed and bearded male figure lying below partly on one side, resting on his left knee and elbow, with his face upward, looking at the goddess. His eyes are protruding, mouth wide open, and his hair are arranged at the back of head in fan-shape. He is wearing a *dhotī* and three necklaces. His right hand is broken. Under the right leg of the deity there is a peculiar animal with the beak of an owl and the body of a tortoise. There is a female attendant standing and bearing garland in hands, one on each end of the pedestal. Under the right knee of the goddess is a male devotee seated on a lotus seat with hands folded in adoration, with his left leg bent at knee and raised up and right leg placed across the ground. He is wearing a *dhotī*, *mekhalā*, *yajñasūtra*, *keyūra* and bangles.

The motif of *gaja-śārdūla* may be noticed in the middle section of the stella on the left of the goddess. The middle section of the stella on the right of the goddess and the upper section of the stella are mutilated and missing.

Inscription on the pedestal reads *Śrī Laṁpaṭā*. **(Plate 72).**

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[1] Cunningham's No. 25; Bloch's No. 60; Banerji's No. 23; and Hiralal's No. 56.

[2] According to Cunningham, "Lampaṭā is the courtesan goddess".

FIFTY-EIGHT[1]

Name : *Śrī Ṇālinī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the lower part of the image below the waist available. Figures carved on the pedestal are also damaged.

Measurements : 80×57 cms.

Description : Lower part of a female figure seated in *lalitāsana* on a full-blown double-petalled lotus with her left leg bent across the seat and the right hanging down and placed on a smaller lotus. She is shown wearing *sārī* from waist downwards, *mekhalā* with loops and pendants, *nūpura*, *vanamālā* and rings in the fingers of her feet. The seat of the goddess is placed on the back of a bull couchant, with its head raised upwards as if looking at the goddess. The head and the left fore-leg of this animal are broken. A chain with a bell is tied round the neck of the bull and its back is decorated with flower garland.

To the left of the goddess under her left leg there is a group of three figures. The foremost female figure seated in posture of adoration is shown wearing *sārī*, *mekhalā* with pendants, *graiveyaka*, *stanahāra*, bangles and *uttarīya*. Her hair is elaborately dressed with a knot tied at the back of her head. The face of this figure is damaged. The second figure behind the first one is that of a male in similar posture. He is shown wearing *dhotī*, stringed necklace, *yajñasūtra* and *mekhalā* with pendants. The face and left hand of this figure are mutilated. The third figure behind the second one is that of a garland-bearing female attendant in standing posture wearing *sārī*, *graiveyaka*, *stanahāra* and bangles. The head of this figure and part of her left breast are broken.

To the right of the goddess under her right leg there are two figures. The figure in front is that of a male seated in posture of adoration. He is shown wearing *dhotī*, *mekhalā* with pendants, one stringed necklace, *yajñopavīta* and *uttarīya*, one end of which is hanging at his back. The head and the hands of the figure are mutilated. Behind him is the figure of a garland-bearing female attendant standing with her left leg straight and the right leg slightly bent. She is shown wearing *sārī*, two stringed *graiveyaka* with *ekāvalī*, *mekhalā* with pendants, *keyūra*, *karṇa-kuṇḍalas* bangles and *nūpura*. The face of the figure is broken.

The middle and the upper sections of the stella are broken and missing.

Inscription on the pedestal reads *Śrī Ṇālinī.* **(Plate 70).**

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[1] Cunningham's No. 47; Bloch's No. 59; Hiralal's No. 57; and Banerji's No. 24.

[2] According to Cunningham, "The name *Ṇālinī*' is perhaps from *Ṇal* 'to bind'. There is a bull and a cow on the pedestal, and the goddess has a cow's head."

FIFTY-NINE[1]

Name : *Śrī Laṁpaṭā*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : All the hands, the portion above the neck of the central deity, one-third of the stella on the left of the deity and two-thirds of it on her right are broken and missing.

Measurements : 71 × 100 cms.

Description : Goddess with ten arms all of which along with the head are broken. She is seated in *lalitāsana* on a cushion with her left leg bent across the seat and the right leg hanging down. She is shown wearing *sārī*, necklace, *stanahāra*, waist-band, *nūpura*, rings in the fingers of legs and *vanamālā* with skulls.

The cushion of the goddess is placed as if on the back of a three-eyed and bearded male figure lying below partly on one side, resting on his left knee and elbow, with his face upward, looking at the goddess. His eyes are protruding, mouth wide open, and his hair are arranged at the back of head in fan-shape. He is wearing a *dhotī* and three necklaces. His right hand is broken. Under the right leg of the deity there is a peculiar animal with the beak of an owl and the body of a tortoise. There is a female attendant standing and bearing garland in hands, one on each end of the pedestal. Under the right knee of the goddess is a male devotee seated on a lotus seat with hands folded in adoration, with his left leg bent at knee and raised up and right leg placed across the ground. He is wearing a *dhotī*, *mekhalā*, *yajñasūtra*, *keyūra* and bangles.

The motif of *gaja-śārdūla* may be noticed in the middle section of the stella on the left of the goddess. The middle section of the stella on the right of the goddess and the upper section of the stella are mutilated and missing.

Inscription on the pedestal reads *Śrī Laṁpaṭā.* **(Plate 72).**

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[1] Cunningham's No. 25; Bloch's No. 60; Banerji's No. 23; and Hiralal's No. 56.

[2] According to Cunningham, "Lampaṭā is the courtesan goddess".

SIXTY[1]

Name : *Śrī Ḍuḍurī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the lower part of the image below the waist is available. Rest missing.

Measurements : 82 × 61 cms.

Description : Lower part of a goddess, seated in *lalitāsana* on a cushion with her right leg hanging down and placed on a lotus and the left bent across the seat. Her left knee is broken. In the available part of her body she is shown wearing *sārī*, *mekhalā* with loops and pendants, *nūpura*, *vanamālā* and rings in the fingers of feet.

The cushion on which she is seated is placed on the back of a fully caprisoned horse going to right. Four necklaces are tied round its neck. The right fore-leg of the horse and its face are mutilated and the left fore-leg is slightly bent. There is a standing female garland-bearer on the left and the right ends of the pedestal, each wearing *sārī*, *uttarīya*, *graiveyaka*, *keyūra*, *stanahāra* and *nūpura*. The face of the figure on the left is mutilated. Under the right leg of the deity is seated a male figure in posture of adoration. Part of his hands and right knee and the head are damaged. He is shown wearing the usual dress and ornaments. Part of the *gaja-śārdūla* motif may be seen on both sides of the goddess in the middle section of the stella. The upper section of the stella is broken and missing.

Inscription on the pedestal reads *Śrī Ḍuḍurī*. (**Plate 73**).

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[1] Cunningham's No. 45; Bloch's No. 61; Hiralal's No. 55; and Banerji's No. 22.

[2] Both Cunningham and Bloch read *Śrī Duduri*. Banerji reads *Śrī Deḍḍarī*. Hiralal reads *Śrī Ḍeḍḍarī*. About the derivation of the name Cunningham remarks: "The derivation is not clear; *du* means 'bad' and also 'to give pain'. Perhaps it is only a duplication of *dur*—pain which would mean the 'pain-giving goddess'."

SIXTY (A)

Name : Not available[1].

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the upper part of the image is available.

Measurements : 68 × 55 cms.

Description : Upper part of four-armed and three-eyed female (?) deity, wearing *mukuṭa*, *karṇa-kuṇḍala*, *vanamālā*, *keyūra* and *graiveyaka*. A lotus nimbus may be seen behind the head of the deity and on each side of it there is a garland-bearing flying *gandharva* couple. At the extreme right end of the goddess on a full-blown double-petalled lotus springing from the mouth of a *makara* is a male figure standing to left in posture of adoration.

No other part of the image is available.

The sculpture is placed on the ground between No. 60 and 61. (**Plate 74**).

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[1] The inscription bearing pedestal is missing.

SIXTY-ONE[1]

Name : *Śrī Ṛtṣamādā*[2]

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the lower part of the image below the waist is available. Rest missing.

Measurements : 77×56 cms.

Description : Lower part of a female figure seated in *lalitāsana* on a full blown double-petalled lotus, with her left leg bent across the seat and the right leg hanging down and placed on a smaller lotus. Her ornaments consist of rings in the fingers of her feet, *nūpura*, *vanamālā* and *mekhalā* with loops and pendants. The legs are covered with *sārī* having seven decorative border like belts. Wavy lines of the *sārī*, as in case of other images, are absent here.

Below the lotus seat of the goddess is a peculiar animal, going to right which has the body of a boar, the head and manes of a lion and the hands of a human being as its legs. The back, stomach and the hips of this animal are decorated with garlands.

Under the left knee of the goddess, there are three figures. The first figure, seated on the ground, is mutilated from above the waist and therefore it is beyond recognition. Sitting behind this figure is a male devotee with hands folded in posture of adoration. Behind him is the usual garland-bearing female attendant. Her face is mutilated. To the right of the goddess under her right knee are two male devotees, seated with folded hands in posture of adoration. Of these figures the second is smaller than the first. The head and the hands of the first figure and only the head of the second figure are mutilated. Behind the second figure is standing the usual garland bearing female attendant. The head of this figure is mutilated. The male and female figures are wearing the usual dress and ornaments.

Middle and the upper sections of the stella are mutilated and missing.

Inscription on the pedestal reads *Śrī Ṛtṣamādā*. **(Plate 75)**.

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[1] Cunningham's No. 27; Bloch's No. 61; Banerji's No. 21; and Hiralal's No. 54.

[2] Cunningham reads *Śrī-tsamādā* which was correct but Bloch suggested *Jhathamāla* which is untenable.

SIXTY-TWO[1]

Name : *Śrī Gāṁdhārī*[2].
Material : Dull greenish-yellow sandstone.
State of Preservation : The upper and the middle sections of the stella on the left of the goddess are missing. Her hands, face and head are damaged.
Measurements : 74 × 131 cms.

Description : Four-armed goddess seated on a full-blown double-petalled lotus in *lalitāsana* with her right leg bent across the seat and the left hanging down and placed on a smaller full-blown lotus. Her face, head and all the four hands are broken—the right two from elbows downwards and the left two from the fore-arms. One of her right hand is in *varadamudrā*. In addition to the hands, she is shown having two wings. There is a lotus nimbus behind her head.

The upper part of her body is bare whereas in lower part she is shown wearing *sārī* from waist downward, tied at the waist by *mekhalā* with loops and pendants. The *sārī* is shown by wavy bands. Her ornaments consist of graiveyaka with *ekāvalī*, *karṇakuṇḍalas*, *keyūra*, *nūpura*, and rings in the fingers of her feet. There is a coin-symbol at the centre of her right sole.

The seat of the goddess is placed on the back of a fully caprisoned horse which is going to left. Its face, head, neck and back are decorated. Part of its left fore-leg is broken. On the left of the goddess under her left knee, three figures may be seen. The first is that of a female seated on a cushion, holding a *vīṇā* by her hands. Her head and the right shoulder are mutilated. Seated behind her is a second female figure in posture of adoration with her head broken. Standing behind her is the third figure of a garland-bearing female attendant. Her left breast and the portion above her neck are missing. On the corresponding other end of the pedestal under the right knee of the goddess, two figures may be seen. The first is that of a female seated on a cushion, holding a *vīṇā* in her hands. Behind her is the usual garland-bearing standing female attendant. The male and the female figures carved on the pedestal are shown wearing the usual dress and ornaments.

The motif of *gaja-sārdūla* may be seen in the middle section of the stella on the right of the goddess. The corresponding middle section of the stella on the left of the goddess is broken and missing. The usual *makara-mukha* and *gandharva* couple may be seen in the uppermost section of the stella on the right of the goddess. The left end of the uppermost section of the stella is broken and missing.

Inscription on the pedestal reads *Śrī Gāṁdhārī*. **(Plates 76-77)**.

[1] Cunningham's No, 28; Bloch's No. 63; Banerji's No. 20; and Hiralal's No. 53

[2] About the name Cunningham remarks : "I think that the name must be connected with *gandharva*, 'a horse', typical of swiftness, which is also implied by the wings."

SIXTY-THREE[1]

Name	: *Śrī Jāhnavī.*
Material	: Dull greenish-yellow sandstone.
State of Preservation	: Three hands of the central deity, her face, left knee and the upper part of stella are broken.
Measurements	: 78 × 112 cms.

Description : Image of *Gaṅgā* with four hands—the left two and the upper right broken from elbow downwards and the lower right is in *varadamudrā*. Her face is damaged. The goddess is seated on a full-blown double-petalled lotus in *lalitāsana* with her left leg bent across the seat and the right leg hanging down and placed on a smaller lotus. Her left leg is broken at the knee. The upper part of her bare body is ornamented with *graiveyaka* with *ekāvalī*, *stanahāra* with three strings, number of bangles between *kaṭakas* in arms, *keyūra*, *vanamālā* and *karṇa-kuṇḍalas*. The lower part of her body is covered with *sārī* (indicated by wavy bands) and ornamented with *mekhalā* with loops and pendants, *nūpura* and rings in the fingers of legs. There is a flower symbol (four dots round a central dot) at the centre of her right palm.

The lotus throne of the goddess is on the back of a *makara* with its mouth open and trunk raised up. In front of the *makara*, there is a female devotee seated in posture of adoration with her right knee raised up and hands folded. She is shown wearing *sārī*, *mekhalā* with loops and pendants, *graiveyaka*, *stanahāra* and a number of beaded bangles. The head of this image is broken. Behind her is a standing figure of female garland-bearer, wearing usual dress and ornaments. Her head is broken. Under the right knee of the goddess there is a male figure seated in posture of adoration, with his hands folded and legs bent at the knee and placed across the ground. His head is broken. To the left of this figure there is a garland-bearing female attendant, standing, dressed in *sārī*, and wearing usual ornaments. Her head is broken.

The middle section of stella on both sides of the goddess contains the usual *gaja-śārdūla* motif. Part of the uppermost section of stella on the right of the goddess shows *makara-mukha*. Rest of the stella is mutilated.

Inscription on the pedestal reads *Śrī Jāhnavī*. **(Plates 78-79)**.

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[1] Cunningham's No. 29; Bloch's No. 64; Banerji's No. 19; and Hiralal's No. 52.

SIXTY-FOUR[1]

Name	: *Śrī Ḍākinī*[2].
Material	: Dull greenish-yellow sandstone.
State of Preservation	: Only the lower part of the goddess below the waist available. Part of the stella on the left side of the deity is also remaining. Rest missing.
Measurements	: 74×81 cms.

Description : Lower part of a female deity seated in *lalitāsana* on a full-blown double-petalled lotus, with her left leg bent across the seat and the right leg hanging down and placed on smaller lotus. The deity had four hands, parts of the left hands of which are seen in the available middle section of the stella on the left of the deity. She is shown wearing *sārī* designed with parallel lines and flowers. Her ornaments consist of *mekhalā* with loops and pendants, *nūpura* and *vanamālā*. There are 3 skulls each at two points where the vanamālā touches the right foot and left hand of the deity. Two *kīrtimukha* motifs have been carved between the loops of the waist-band on both the thighs.

Below the lotus seat of the goddess is lying a prostrate male figure with his chest downward but raised above the ground. His head and hands are damaged. He is shown wearing necklace, waist-band with loops and pendants and *dhotī*. On the right of the deity under her right knee is seated a *preta* holding dagger in his right hand. His left hand and head are mutilated. Behind him there is a standing *preta*, holding a dagger in his right hand. His head and part of his chest are mutilated. On the left of the deity and under her left knee is seated a *preta* with his hands and head mutilated. Behind him is a standing *preta* with his head mutilated. He is holding a dagger in his right hand and a mutilated head by its hair in his left hand.

The motif of *gaja-śārdūla* may be noticed in the middle section of the stella on the left of the goddess. The corresponding other side of the stella is missing. The uppermost section of the stella is mutilated and missing.

Inscription on the pedestal reads *Śrī Ḍākinī*. **(Plate 80)**.

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[1] Cunningham's No. 30; Bloch's No. 65; Hiralal's No. 51; and Banerji's No. 18.

[2] About the name Cunningham remarks: "In Hindi, *Ḍākin* is the common name for a witch or she-demon."

SIXTY-FIVE[1]

Name : *Śrī Vaṁdhaṇī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the lower half of the image below the waist of the central deity is available. Rest missing.

Measurements : 82×69 cms.

Description : Lower part of a female deity seated cross-legged in *padmāsana* on the full-blown double-petalled lotus. The entire image above the waist of the deity is mutilated and missing. In the available lower part she is shown wearing *sārī*, waist-band with loops and pendants, *vanamālā* and *nūpura*.

Below the lotus seat of the goddess, a group of five figures may be seen carved on the pedestal. The first figure on the right of the lotus stalk is that of a two-armed male kneeling on the ground, looking at an angle downwards. Both of his hands are mutilated. His hair is tied in the form of a knot at the top of his head. Behind him is a male figure similar to the first. He is also kneeling but he is looking at an angle upwards, with his right hand raised up, touching the face, and left hand hanging down and thrown backward to touch the foreleg of the third figure seated behind him. The face and the left knee of this figure are damaged. Behind him is a third male figure seated on a cushion with his legs bent at knee and raised up. He is holding something probably a wreath in his right hand. The face and the left shoulder of this figure are mutilated. Behind the third figure is a female seated on the ground in posture of adoration. The left shoulder and the face of this figure are chopped off. To the right of this figure is standing a female garland-bearing attendant with her head mutilated. Her hair is tied round in the form of a semi-circle at the back of her head.

Below the lotus seat of the goddess and under her right knee a group of six figures may be seen. Proceeding from right to left, the first figure is that of a bearded ascetic, standing, with his left hand touching the beard and the right raised up. The face of this figure is mutilated. Seated at the feet of him is a second figure which is comparatively much smaller. The upper part of this figure is broken. Behind the second figure is again a male seated on a plain seat (*chaukī*) with his hands, face and the chest mutilated. Kneeling behind him is a fourth figure which s mutilated from above the waist. Seated behind the fourth figure there is a female devotee in posture of adoration with her hands folded. This head of this figure is broken. Standing to the left of this is the sixth figure of the usual garland-bearing female attendant. The forehead of this figure is mutilated. All the male and the female figures are shown wearing the usual dress and ornaments.

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[1] Cunningham's No. 31; Bloch's No. 66; Banerji's No. 17; and Hiralal's No. 50.

[2] Cunningham reads the name as *Baṅdhani*. About the name Cunningham remarks that *Baṅdhani* is "from *bandh*, to bind. or *bandhan*, hurting, injuring, killing. Mr. Begler suggests that the man on the pedestal may be a prisoner."

The middle and the upper sections of the stella are mutilated.

Inscription of the pedestal reads *Śrī Vaṁdhaṇī*. (**Plate 81**).

SIXTY SIX[1]

Name : *Śrī Darppahārī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : The head and hands of the central deity, upper part of the stella on the right of the image and middle and upper parts of it on the left of her are broken.

Measurements : 77×95 cms.

Description : Four-armed goddess seated on a full-blown lotus in *lalitāsana* with her left leg bent across the seat and the right leg hanging down and placed on a smaller full-blown lotus. Her left hands are mutilated from shoulder and right from elbows downwards. She is shown wearing *sārī* with decorated border, *mekhalā* with loops and pendants, *graiveyaka* with *ekāvalī*, long *vanamālā* with three skull-heads, *keyūra*, *nūpura* and rings in the fingers of the feet.

The lotus throne of the goddess is placed on the back of a lion rampant, with its hind part placed on ground and its tongue protruding out. On the left of the central deity and under her left knee a female devotee is shown seated on a cushion in the usual posture of adoration. She is shown wearing *sārī*, *mekhalā* with loops and pendants, beaded bangles, *kaṭaka* in the fore-arms, *keyūra* and *uttarīya* encircling the left arm. Her face is mutilated. To the right of this figure is a female garland-bearing attendant standing with left leg slightly bent and the right leg erect. She is shown wearing *sārī*, *mekhalā* with loops and pendants, *graiveyaka*, *stanahāra*, *keyūra* and bangles. Her head is broken.

On the right of the central image and under her right knee there is a seated female figure with her right leg bent across the ground and the left leg erect, with knee up. She is holding a skull-cup in her left hand and the object held in her right hand is broken. The face of this figure is mutilated. She is shown wearing *sārī*, beaded waist-band and necklace. In the recessed corner is again a female devotee kneeling in the usual posture of adoration. She is shown wearing the usual dress and ornaments. The head of this figure also is mutilated. A female garland-bearing attendant with the usual dress and ornaments is shown standing behind these two female figures.

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[1] Cunningham's No. 32; Bloch's No. 67; Banerji's No. 16; and Hiralal's No. 49.

[2] About the name Cunningham remarks that "it is most probably a mistake for Darbbahari. Darbba means rakshasa, or demon, from *dri*, to 'tear' and darbbahari would be the 'tearer'—a title confirmed by the lion on the pedestal and by the lion's head of goddess." (The head of the image is presently missing). An illegible inscription also occurs on the platform on which the image has been kept.

The upper part of the stella on the right of the central image is broken. In the existing middle section of the stella, the usual *gaja-śārdūla* motif has been carved.

Inscription on the pedestal reads *Śrī Darppahārī*. **(Plate 82)**.

SIXTY-SEVEN

Name : Not available[1].

Material : Brittle red sandstone.

State of Preservation : The head, hands and the lower part of the feet of the deity are broken. The upper and the lower parts of the stella are missing.

Measurements : 64×98 cms.

Description : Four-armed dancing female figure whose head and hands are broken. She is shown wearing *sārī* and *uttarīya* and her body is ornamented with *graiveyaka*, *keyūra* and *mekhalā*. To the *mekhalā* is attached an object which is similar to present-day pocket-watch. It is resting against the right thigh of the goddess. A rope-like plait of *sārī* is hanging between her two legs downwards. There are three wrinkles below her breasts.

On the right of the image near her right leg there is a figure of swan, the head of which is broken. The upraised feathers of the bird are carved in relief. A pearl necklace is tied round the neck of the bird.

This image is of the same category as Nos. 22, 25 and 30 mentioned earlier and belongs to post-Gupta period. It is an image of *Mātṛkā Brahmāṇī*.

The sculpture, along with the sculpture No. Sixty-Seven (A) is presently placed on a pedestal in modern masonry. (**Plate 83**).

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[1] The pedestal bearing the inscription is missing.

SIXTY-SEVEN (A)

Name : Uninscribed.

Material : Brittle red sandstone.

State of Preservation : The right leg from ankle downwards and all the hands of the central deity are damaged. Her face is also worn out.

Measurements : 38 × 102 cms.

Description : A four-armed dancing female figure in two pieces, wearing *jaṭājūṭa*, *graiveyaka* and *keyūra* with *ekāvalī*. Her body from waist downwards is covered with a *sārī* which is tied at the waist by *mekhalā*. A rope-like plait of *sārī* is hanging between her two legs downwards. There are three wrinkles below her breasts and two under her neck. A pendant is attached to the lower part of *ekāvalī* and placed gracefully against the left thigh.

The image is of the same category as Nos. 22, 25, 3 and 67 mentioned earlier and belongs to post-Gupta period. It is an image of one of the *mātṛkās*. Debala Mitra believes that it is the image of *Mātṛkā Māheśvarī*, to be identified so by virtue of her *jaṭā-mukuṭa*.[1]

This sculpture, along with sculpture No. Sixty-Seven is presently placed on a pedestal in modern masonry. (**Plate 83**).

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[1] *JASB*(*L*), XXII, 1956, pp. 238-39.

SIXTY-EIGHT[1]

Name : *Śrī Raṅgiṇī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the lower part of the image below the breasts of the goddess is available. Also her right leg and part of left leg broken.

Measurements : 78×72 cms.

Description : Lower part of a female seated in *lalitāsana* on a full-blown double-petalled lotus with her left leg bent across the seat and right leg hanging down. Her right leg is slightly raised up and broken from knee downwards. The *sārī* which she is wearing from waist downwards is indicated by bold wavy lines. The ornaments which she is wearing consist of *mekhalā* with loops and pendants, *vanamālā*, three-stringed *stanahāra* and three-stringed *ekāvalī*.

The throne of the goddess is supported on back of a bearded *Garuḍa* to the right. He is looking upward at the goddess with left leg bent at knee and kept across the ground and the right leg thrown backward. The figure is two-armed, the right arm broken from elbow downward and the left one mutilated at the shoulder. His chest is shown expanded and wings outstretched. The dress and ornaments which he wears include *dhotī* upto thigh tied with a *mekhalā* at the waist, *uttarīya* one end of which is hanging on the right, *nūpura* beaded with a row of bells, four-stringed *graiveyaka*, garland, *vakṣabandha* tied with a ring the two ends of which are hanging on the right, *yajñasūtra* coming from the left shoulder and as if tied to the waist-band and *keyūra*. There is a *śrīvatsa* symbol between the two strings of his necklace.

On the right of the central deity, there is a garland-bearing female attendant in *tri-bhaṅga* posture, wearing the usual dress and ornaments. The lower part of the face of this figure is mutilated. Below this there are two figures—the larger one of a female kneeling in posture of adoration, wearing the usual dress and ornaments, and the smaller one seated in front of her, one of a child. The heads of both these figures are mutilated. To the left of the central deity there is the usual garland-bearing female attendant. Below her, in the recessed corner, is the figure of a devotee kneeling in posture of adoration.

The middle and the upper sections of the stella are mutilated.

Inscription on the pedestal reads *Śrī Raṅgiṇī*. (**Plates 84-85**).

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[1] Cunningham's No. 34; Bloch's No. 69; Banerji's No. 14 and Hiralal's No. 47.

[2] Cunningham reads it as *Danggiṇī* with the remark: 'the first letter doubtful'. Bloch reads it as *Lunginī* and Hiralal supports him.

SIXTY-NINE[1]

Name : *Śrī Jahā.*[2]

Material : Dull greenish-yellow sandstone.

State of Preservation : The head, parts of hands of the image and the upper part of the stella broken. Figures carved on the stella are also mutilated.

Measurements : 72×95 cms.

Description : Two-armed goddess seated in *lalitāsana* with left leg bent across the seat and the right leg hanging down and placed on a full-blown lotus. The head of the goddess is broken. The right hand of the goddess is broken from the elbow downward and in her left hand she is holding a *ghaṭa* or *kalaśa* upside down. She is shown wearing the usual dress and ornaments, viz., *graiveyaka* with *ekāvalī*, *stanahāra*, *keyūra*, *kaṭaka* and rings in fingers. Her *sārī* indicated by wavy bands is decorated with designs. Ornaments in the lower part of the body consist of *mekhalā* with loops and pendants, *nūpura* and rings in the fingers of the legs.

The double-tiered cushion seat of the goddess is placed on the back of a peacock which, with its neck upraised and turned backward, is looking at the deity. A bell is tied round its neck.

There is a female garland-bearing attendant, one on each side of the central deity. There are two male devotees under the right knee of the goddess and a male and female devotee under her left knee. All of these figures are in posture of adoration. They wear the usual dress and ornaments and are mostly damaged.

The middle section of the stella on both the sides of the goddess depict *gaja-śārdūla* motif. The upper part of the stella is broken.

Inscription on the pedestal reads *Śrī Jahā.* **(Plate 86).**

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[1] Cunningham's No. 26; Bloch's No. 70; Banerji's No. 13; and Hiralal's No. 46.

[2] Cunningham reads the name as *Ūhā* and remarks: "I think that the goddess is the personification of *Saraswatī* river. In Nos. 29 and 68, we have the Ganges and Yamunā personified. The name may be derived from *Ūhā* 'to reason' and '*Ūhā*' would mean the 'reasoning goddess'—an appropriate name for *Saraswatī*, the goddess of speech and eloquence. The assignment is confirmed by the peacock on the pedestal which is the symbol of the '*Saraswatī* river'."

SEVENTY[1]

Name : *Śrī Thīkkiṇī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : The head and all the hands of the central deity, pedestal end on the left of the goddess, part of the middle section of the stella and the entire upper section of the stella are broken and missing.

Measurements : 82×112 cms.

Description : Four-armed female deity seated on a double-petalled lotus in *lalitāsana* with her right leg bent across the seat and the left hanging down and placed on a lotus. The head and all the hands of the goddess are mutilated. In the available part she is shown wearing *sārī* from waist downwards, tied at the waist by *mekhalā*. Other ornaments consist of *graiveyaka* with *ekāvalī*, *stanahāra*, *keyūra*, *nūpura* and *vanamālā*.

The lotus seat of the goddess is supported on the back of a parrot-like bird standing to the left. Its wings are carved in relief. A bell is tied round its neck. Its left leg is broken. A garland-bearing female attendant has been carved on the pedestal end to the right of the goddess. A male devotee seated on a lotus kneeling in the posture of adoration with clasped hands may be seen in front of her. His head is mutilated. The corresponding figures on the other end of the pedestal are broken and missing.

Part of the *gaja-śārdūla* motif may be seen in the middle section of the stella on the right of the goddess. The upper section of the stella is broken and missing.

Inscription on the pedestal reads *Śrī Thīkkiṇī*. (**Plate 87**).

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[1] Cunningham's No. 36; Bloch's No. 71; Banerji's No. 12; and Hiralal's No. 45.

[2] Bloch reads the name as *Śrī Thakiṇī*. Hiralal's reading is *Śrī Śākini*. About the name Cunningham's remarks are as follows: "Wilson describes Śākinī as 'a female divinity of an inferior character attendant equally on Śiva and Durgā.' Mr. Beglar remarks that 'in the Baitāl Pachisi, Śākinis are mentioned in connection with cemeteries'. They are, in fact, the female goblins whom Rājā Vikram saw eating the dead bodies. The symbol of a *vulture* on the pedestal is, therefore, appropriate."

SEVENTY-ONE[1]

Name : *Śrī Ghaṁṭālī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : Only lower part of the image below the waist of the central deity is available.

Measurements : 78 × 64 cms.

Description : Lower part of the goddess seated in *lalitāsana* on a full-blown double-petalled lotus with left leg hanging down and placed on a lotus and the right leg bent across the seat. Her right leg is damaged at the ankle and knee. She is shown wearing *sārī* from waist downwards and the usual ornaments consisting of *mekhalā* with loops and pendants, *vanamālā* with skulls where it touches the left foot, *nūpur*a and rings in the fingers of foot.

The lotus seat of the goddess is placed on the back of a bull couchant to the left of the goddess. The bull is adorned with chain, bell and garland round its neck, hump, back and horns. Lower part of its face and left foreleg are broken.

There is a standing garland-bearing female attendant on each side of the lotus throne of the goddess, wearing the usual dress and ornaments. The face of the figure on the right and part of the head of the figure on the left are broken. A four-armed male figure is carved under the right knee of the goddess. In one of the hands he holds a sword and the remaining ones are broken. He is shown wearing underwear, *mekhalā*, *yajñasūtra* and *graiveyaka*. Behind this male figure, in the recessed corner, is a female kneeling facing the main figure with clasped hands. She is shown wearing the usual dress and ornaments.

The middle and the upper sections of the stella are mutilated.

Inscription on the pedestal reads *Śrī Ghaṁṭālī*. **(Plate 88)**.

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[1] Cunningham's No. 37; Bloch's No. 72; Banerji's No. 11; and Hiralal's No. 44.

[2] About the name of the goddess, Cunningham remarks that it is "the 'bell' goddess, with a bell or *ghaṅtā* on the pedestal". The inscription has been engraved twice. Evidently, the present one was incised when the earlier one had become worn and illegible.

SEVENTY-TWO[1]

Name : *Śrī Ḍhaḍhḍharī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the lower part of the central deity below the waist is available.

Measurements : 78×71 cms.

Description : Lower part of the goddess seated in *lalitāsana* on a double-petalled lotus (the petals are not carved) with her right leg bent across the seat and the left leg hanging down and placed on a full-blown lotus. The seat of the goddess is placed on the back of an elephant sitting on hind legs to left, holding in its trunk a bunch of plantain fruit. The elephant is adorned with garlands on its head, neck, back and belly. The goddess is shown wearing the usual dress and ornaments viz. *sārī* with fine wavy lines and carved borders, *mekhalā* with loops and pendants, *nūpura*, *vanamālā* and rings in the fingers of her leg.

On the right of the deity under her right knee there is a standing figure of a garland-bearing female attendant wearing the usual dress and ornaments. The head of this figure is broken. On the fore-corner there is a female devotee with folded hands kneeling with her right leg bent backwards and the left leg bent at knee and raised up. On the corresponding other end of the pedestal, there is a similar garland-bearing female attendant wearing the usual dress and ornaments. On the fore-corner there is a male devotee kneeling with folded hands.

The middle and the upper sections of the stella are mutilated.

Inscription on the pedestal reads *Śrī Ḍhaḍhḍharī*. **(Plates 89, 90)**

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[1] Cunningham's No. 38; Bloch's No. 73; Banerji's No. 10; and Hiralal's No. 43.

[2] Bloch reads it as *Thaṭṭharī*. Cunningham reads as *Ṭaṭṭarī* and remarks: "I presume that the name refers to the '*trumpet*', as the goddess has an elephant's head and there is an elephant on the pedestal. *Ṭaṭṭa* is the imitative sound of the trumpet, like the *tantarara* in English." (The elephant-head of the goddess, referred to by Cunningham is now missing. —Ed.)

SEVENTY-THREE[1]

Name : *Uninscribed*[2].

Material : Reddish brittle sandstone.

State of Preservation : The head, the two left hands, parts of the two right hands and the right leg of the image are broken. Also the smaller figures on the two sides of the central deity are mutilated.

Measurements : 62 × 107 cms.

Description : Four-armed female figure in dancing posture with her left leg placed on a lotus carved on the pedestal and the right leg slightly raised up. She is shown wearing a semi-transparent *sārī*, tied at the waist with *mekhalā*, from the centre of which is hanging down a chord-like plait between the two legs. Her ornaments consist of a *vanamālā* and a *graiveyaka*. With the necklace is tied a string to which is attached a pendant placed against her left thigh. The head of the deity, her left arms from the shoulder and the right arms from the elbows are broken. The lotus nimbus behind the head of the deity is conspicuously plain.

In the lower-most section of stella on the right side of the goddess is carved a man sitting with his right leg bent forward and the left leg thrown backward. The upper part of this figure is mutilated. On the corresponding other end of the stella is carved a figure of a naked boy dancing with his face to the right. The head, hands and the legs of the figure are mutilated.

The middle and upper sections of the stella are conspicuously plain.

The image is of the same category as Nos. 22, 25, 30, 67 and 67-A mentioned earlier and belongs to post-Gupta period. It is an image of one of the *mātṛkās*. Debala Mitra believes that it is the image of *Mātṛkā Vaiṣṇavī* as the figure on her left is that of Garuḍa whose extant traces of wings may be seen in the stella. Besides, the goddess wears a long garland (*vaijayanti-mālā*), characteristic of *Viṣṇu* which is absent in other images.[3] (**Plate 91**).

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[1] Bloch's No. 74; Banerji's No. 9; and Hiralal's No. 42.

[2] The image, according to Banerji, is "earlier in date than the inscribed ones. The image itself appears to be too large for the old pedestal or throne on which it has been placed."

[3] *JASB* (*L*) XXII (1956), p. 238.

SEVENTY-FOUR[1]

Name : *Śrī Vaiṣṇavī.*

Material : Dull greenish-yellow sandstone.

State of Preservation : All the hands, the face and head of the central deity, part of the middle and the upper sections of the stella and some of the figures carved on the remaining section of the stella are mutilated.

Measurements : 78 × 129 cms.

Description : Four-armed female figure seated on a double-petalled lotus in *lalitāsana* with her left leg bent across the seat and the right hanging down and placed on the right palm of the *Garuḍa* seated on the pedestal below. All the hands of the goddess from the elbows and the upper part of her head from the nose upward are mutilated. Her right knee is also partly damaged. She is shown wearing *sārī* from waist downward indicated by wavy bands, *graiveyaka* with *ekāvalī*, *stanahāra*, *keyūra*, *mekhalā* with loops and pendants, *nūpura*, *vanamālā* and rings in the fingers of legs.

Below the lotus seat of the goddess is a kneeling *Garuḍa* with his right leg thrown backward and the left stretched forward. He is supporting the right foot of the central deity on the plam of his right hand and his left hand is under the knee of the goddess as if supporting it. He is having beard and moustaches and his eyes are protruding. His hair are combed backward to form a semi-circle of *kuṇḍalas* behind his head. The *Garuḍa* is shown wearing *dhotī* upto thigh which is tied at the waist with a chord, having loops and pendants. His other ornaments consist of a *hāra* of snake, *vakṣabandha* tied with a *chakra*, *kaṭaka* and *yajñasūtra*.

On each side of the *Garuḍa* at the end of the pedestal a male figure may be seen seated on a cushion holding a *vīṇā* in his hand. The heads of these two figures are mutilated. On each side of the lotus throne of the goddess a female garland-bearing attendant may be seen standing, wearing the usual dress and ornaments. The face of the attendant on the right is mutilated.

The middle section of the stella flanking the two sides of the deity contain the motifs of post on the inner side and that of *gaja-śārdūla* on the outer. There is lotus nimbus behind the head of the central deity. On the right of the lotus nimbus part of the usual *gandharva* couple may be seen. The remaining part of the uppermost section of the stella is missing.

Inscription on the pedestal reads *Śrī Vaiṣṇavī*. **(Plates 92, 93).**

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[1] Cunningham's No. 33; Bloch's No. 75; Banerji's No. 8; and Hiralal's No. 41.

SEVENTY-FIVE[1]

Name : *Śrī Bhīṣaṇī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : The three hands and the head of the central figure and the upper part of the stella are missing. Figures carved on the pedestal are also damaged.

Measurements : 76×86 cms.

Description : Four-armed goddess seated in *latitāsana* on a cushion tilting to right with her left leg bent across the seat and the right leg hanging down and placed on a full-blown smaller lotus. Her lower right hand is holding something and is touching the right breast. Rest of the three hands are mutilated—the right one from the wrist and the left ones from the elbows downwards. The head of the image is also missing. She is shown wearing *sārī* from waist downwards. Her ornaments consist of *graiveyaka* with *ekāvalī*, *stanahāra*, *keyūra*, *kaṭaka*, *vanamālā* with skulls at points where it is touching the feet, *mekhalā* with loops and pendants and rings in the fingers of legs.

Below the cushion seat of the goddess, there is a bearded *Rākṣasa* lying in front. His left hand is supporting his head from below and his right hand now broken is placed on the ground. His body is raised above the ground with his right leg thrown backward and raised up and left bent at the knee and placed on ground. He is wearing *graiveyaka*, *kaṭisūtra* and *dhotī*. His eyes are protruding and his hair are combed backward and arranged fan-like behind his head. Touching the right leg of the goddess there is a naked male *preta* standing, holding some unidentified object in his right hand. His face and left hand are mutilated. Another *preta* is seated near the feet of this figure and his hands and legs are broken.

Near the left knee of the goddess there is a standing female figure holding a fly-whisk in her right hand and some unidentified object in her left hand. A male devotee with his hands folded may be seen seated at her feet. The face of this figure is chopped off. The male and the female figures are shown wearing the usual dress and ornaments.

The motif of *gaja-śārdūla* may be seen on the middle section of the stella. The upper section the stella is broken and missing.

Inscription on the pedestal reads *Śrī Bhīṣaṇī*. **(Plate 94)**.

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[1] Cunningham's No. 41; Bloch's No. 76; Banerji's No. 7; and Hiralal's No. 40.

[2] About the name Cunningham remarks: "Bhīshaṇī is the terrific goddess. *Bhīshaṇa* is the name of Śiva."

SEVENTY-SIX[1]

Name : *Śrī Śatanusaṁvarā*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : The four hands of the goddess, her legs and the head of the animal below her seat are mutilated.

Measurements : 72 × 129 cms.

Description : Four-armed goddess seated in *lalitāsana* on the double petalled lotus. The petals of the lotus are not carved but floral motifs may be seen carved on the upper tier of the lotus. The left leg of the goddess is bent across the seat and the middle and lower parts of it are mutilated. Her right leg which was hanging down is broken below the thigh. All the four hands of the goddess are broken from elbows downward. She is shown wearing the usual dress and ornaments viz. *sārī*, *mekhalā* with loops and pendants, *graiveyaka* with *ekāvalī* hanging down to left, *keyūra*, *karṇa-kuṇḍalas*, *jaṭāmukuṭa* and three-stringed *vanamālā*.

Below the lotus seat of the goddess is a bull or horse down on its fore legs. The head and the forelegs of the animal are mutilated. The neck, back, belly and the hind parts of the animal are decorated with bands. There is a standing female garland-bearing attendant one on each side of the animal. These figures wearing the usual dress and ornaments are damaged. A male devotee is shown seated in front of each of these two female attendants. Another bearded male devotee is seated with folded hands in front of the bull or horse.

The middle section of the stella on the two sides of the goddess depicts the usual *gaja-śārdūla* motif. In the upper-most section of the stella flanking the head of the main image is carved the *makara* motif with group of *gandharvas* and *apsarās*. In the extreme corners are two figures standing on the lotus sprung from the mouths of *makaras*. The figure on the right is that of a male standing with his left leg straight and the right leg slightly bent at the knee. The right hand of the figure is placed on the right thigh and the left hand is hanging down. The figure on the left is also that of a male standing with folded hands.

Inscription on the pedestal reads *Śrī Śatanusaṁvarā*. **(Plate 95)**.

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[1] Cunningham's No. 42; Bloch's No. 77; Banerji's No. 6; and Hiralal's No. 39.

[2] Bloch reads the name as *Śatanṛ(?)savarā*. Hiralal's reading is *Satendra-Savarā*. nnuiC wnghamoidhentified the animal below the seat of the goddess as deer instead of bull or horse remarks that "*Saṁbara* is the *Sambar deer*" and from that the name of the goddess has been derived.

SEVENTY-SEVEN[1]

Name : *Śrī Kṣatradharminī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : The face and arms of the central figure, mouth of the animal below her lotus seat and the lower part of the stella on the right of the goddess are broken.

Measurements : 73 × 123 cms.

Description : Four-armed goddess seated in *lalitāsana* with left leg bent across the seat and the right hanging down and placed on a full blown-lotus. The face of the goddess, her arms from the elbows and part of her *jaṭāmukuṭa* are mutilated. The fingers of the left hand of the goddess holding a flower were originally placed on the bent left leg and the remains of this may be seen even now.

Three wrinkles are carved round the neck of the goddess. Her head-dress, the uppermost of which is broken, contains three skulls. The goddess is shown wearing the usual dress and ornaments.

Below the lotus seat of the goddess is a strange quadruped standing to right with elephant-like body, lion-like claws, donkey-like (?) ears, man-like (?) face and with long and bold tail. There is a chain round the neck of the animal. Major part of the face of the animal is broken.

In front of the animal there are three female figures. The figure in the recessed corner is that of a standing female wearing the usual dress and ornaments and holding a dagger in her right hand and some object (now broken) in her left hand. In front of her is a seated female figure to right with folded hands wearing the usual dress and ornaments. The head of this figure is mutilated and her palms are abnormally broad. In front of her is another female figure seated in *lalitāsana* on a couch. The female who is two-armed is holding a dagger in her right hand and a drinking bowl in her left hand placed on the left leg. Her face is completely chopped off. The corresponding other side of the stella on the back of the animal is broken and missing.

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[1] Cunningham's No. 79; Bloch's No. 78; Banerji's No. 5; and Hiralal's No. 38.

[2] About the name of the goddess Cunningham remarks: "The compound '*Kshttra-dharmma*' means the duty of a *Kshattra* or soldier i.e.. 'bravery'. But as *Kshattra* is derived from *Kshad* 'to eat, to rend, to tear to pieces' the title of this goddess would mean the 'tearer to pieces or the devourer'. The skulls in her head-dress confirm this meaning and the lion on the pedestal must refer to the same."

The middle section of the stella flanking the two sides of the central deity contains the motif of posts on the inner-side and *gaja-śārdūla* on the outer. The upper-most section of the stella consists of three mouldings on the left and two on the right.

The *śirṣāchakra* of the main figure is flanked by a set of three figures—*gandharvas* and *apsarās* on each side. At the extreme side ends may be seen female figures seated on lotus springing out of the *makara-mukhas* below.

Inscription on the pedestal reads *Śrī Kṣatradharminī*. (**Plate 96**).

SEVENTY-EIGHT[1]

Name : Inscription missing.

Material : Dull greenish-yellow sandstone.

State of Preservation : The hands, the arms, the face, the breasts and parts of the legs of the central deity are broken. Also parts of the images carved on the stella are broken.

Measurements : 77 × 134 cms.

Description : Four-armed female figure seated on a double-petalled lotus in *lalitāsana* with her left leg bent across the seat and the right hanging down and placed on a full-blown smaller lotus. Her face, the breasts, the arms from the elbows and the legs from the knees downwards are broken. She is shown wearing the usual dress and ornaments.

The lotus seat of the goddess is placed on the back of a humped bull couchant. Its neck, horns and back are adorned with chains. Also a bell is tied round its neck.

Each side ends of the lower section of the stella is having mutilated figure of a standing garland-bearing female attendant wearing the usual dress and ornaments.

A male devotee is kneeling with folded hands in front of the bull. There are two female figures behind the bull. The first one is sitting on a cushion with her hands folded in posture of adoration. Her face is damaged. The second figure is seated on a full-blown lotus in *lalitāsana* with her left leg bent across the seat and the right hanging down and placed on a lotus. Her face, the right hand and the right breast are broken. Her left hand is holding a human head by its hair. These two female figures are wearing the usual dress and ornaments.

The middle section of the stella flanking the two sides of the central deity contains the motifs of pillars on the inner side and of *gaja-śārdūla* on the outer. Mouldings are carved on the lower and upper ends of the pillars.

The upper section of the stella shows a set of three mouldings in two *rathas* on each side of the image. The usual motifs of *gandharvas*, *makaras* and *apsarās* are carved here. These are, however, in damaged condition. The figure of a male is carved above the pillar on the right of the central deity. He is seated in the posture of adoration and his face, left hand and the left leg are mutilated. On the extreme left end corner of the stella there is a figure of female standing with folded hands. Her face is mutilated. The corresponding figure on the right is broken.

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[1] Banerji's No. 4.

Above the *śirṣachakra* of the goddess and in between the *gandharvas*, parts of two more *śirṣachakras*, one above the other may be noticed. Some vague motif, probably that of a skull, has been carved on the top central portion of the stella. **(Plate 97).**

SEVENTY-NINE[1]

Name : *Śrī Phaṇendrī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : All the four hands and the left foot of the central image and parts of the figures carved on the stella are broken.

Measurements : 73 × 126 cms.

Description : Four-armed and three-eyed goddess seated in *lalitāsana* on a cushion placed on a lotus seat, with her left leg bent across the seat and the right leg hanging down. Her left foot and all the four hands from elbows downwards are broken. She is shown wearing the usual dress and ornaments. She is wearing a crown over her head which is adorned with a *kīrtimukha* in the centre and is canopied by a seven-hooded snake. There is a *Śirṣachakra* behind the head of the goddess.

Below the lotus seat of the goddess there is a bearded male figure lying on the ground with chest downwards but raised up. The left palm of the figure is supporting his head from below and his right hand, now broken from elbow was originally placed on the ground. His left leg is bent at the knee and is placed on the ground and his right leg is thrown backward. He is shown wearing *dhotī* tied with waist-band having loops and pendants, beaded bangles, armlets, beaded *graiveyaka* and *karṇa-kuṇḍalas*. The curly hair of the figure is combed backward. There is male figure of the devotee with folded hands one on each side of the bearded male. The figure on the right is kneeling and his hands are broken. A dot in relief is marked on his chest. The figure on the left is sitting on a cushion with his hands folded in the posture of adoration. Behind him is a female figure kneeling with folded hands. Her head is broken. A garland bearing female attendant is standing on each side-ends of the pedestal. These figures are damaged.

The middle section of the stella flanking the two sides of the central image consists of the motifs of *gaja-śārdūla* on the outer sides and that of posts on the inner sides.

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[1] Cunningham's No. 22; Bloch's No. 80; Banerji's No. 3; and Hiralal's No. 36.

[2] Cunningham reads it as *Śrī Ḍhaṇendrī* and remarks: "Dhaṇ means to 'sound', but it is spelt with dental *dh*. The use of cerebral is probably a mistake and the name may simply mean the 'sounding goddess'." Cunningham's reading is, however, wrong.

The upper section of the stella consists of the usual *gandharva* pair and an additional female attendant carved on each side of the halo. The motif of lotus springing from the mouths of *makaras* may also be seen. A female figure may be seen mounted on the snake-hood of the goddess. The hands and the face of this figure are broken.

Inscription on the pedestal reads *Śrī Phaṇendrī*. **(Plate 98)**.

EIGHTY[1]

Name : *Śrī Vīrendrī*[2].

Material : Dull greenish-yellow sandstone.

State of Preservation : The two hands and the right knee of the central figure and parts of the figures carved on the stella are broken.

Measurements : 77×131 cms.

Description : Four-armed goddess seated in *lalitāsana* on a double-petalled lotus with her right leg bent across the seat and the left leg hanging down and placed on a lotus. Both of her back arms are broken from the elbows downwards. Of the remaining hands, her left hand holds a shield and the right hand a sword upraised only the handle of which now remains In her back right hand she was probably holding a *Chāmara* the upper end of which is seen affixed to the upper part of the stella. She is shown wearing the usual dress and ornaments. Her *sārī* is particularly remarkable for its design of wavy bands and flowers. On the two joints of her Vanamālā may be seen three skulls. She is wearing a *jaṭājūṭa*.

Below the lotus seat of the goddess is a male figure with a beard and moustache lying prostrate and looking towards right. Upper part of his body is raised above the ground and his feet are thrown backward under the left foot of the central deity. His left hand is placed on the ground and the right hand touches his head. He is shown wearing the usual dress and ornaments in addition to *vakṣabandha*. His hair is combed backward to form a circular knot at the back of the head. His hair on the forehead are decorated with flowers.

In between the above mentioned male figures and the left leg of the central deity is projecting the fore-part of a horse saddled and ornamented.

A garland-bearing standing female figure with folded hands and wearing the usual dress and ornaments is carved on each of the extreme ends of the pedestal. Between the left leg of the deity and the standing female figure at the end of the pedestal is carved the figure of an emaciated male skeleton. He is sitting to left on a cushion with his left foot hanging down and the right foot bent across the seat. In his left hand he is holding a drinking bowl and in his right hand a dagger with its point placed on his right knee. The head of this figure is damaged. The extreme end of the left leg of the male figure under the seat of the goddess is supported on the left thigh of this male skeleton.

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[1] Cunningham's No. 80; Bloch's No. 81; Banerji's No. 2; and Hiralal's No. 35.

[2] About the name Cunningham remarks: "Vīrendrī is armed with sword and shield and has a horse's head with skeletons on the pedestal. I believe that the name should be *Vairendrī*, the 'inimical goddess', ratherthna *Vīrendrī*, the heroic goddess."

The middle section of the stella contains the usual motif of *gaja-śārdūla* on the two sides of the deity. A *gandharva* couple and a female holding a garland appears on each side of the halo of the goddess in the uppermost section of the stella.

Inscription on the pedestal reads *Śrī Vīrendrī*. **(Plates 99, 100)**

EIGHTY-ONE[1]

Name : *Śrī Thakiṇī.*[2]

Material : Dull greenish-yellow sandstone.

State of Preservation : The hands of the central figure and the various parts of the figures surrounding her broken.

Measurements : 82 × 129 cms.

Description : Four-armed and three-eyed female figure seated on a double-petalled lotus in *lalitāsana* with her left leg bent across the seat and the right leg hanging down and placed on a lotus. Her right hands are broken at the elbows. Of her left hands, the upper one is broken at the elbow and the lower one at the wrist. The upper part of her head-dress and part of her right breast are broken. She is shown wearing the usual dress and ornaments.

The lotus seat of the goddess is supported on the back of an animal which looks like a camel. The head of this animal is broken. Its body and the neck are ornamented with pendants, bells and garlands.

On the right of the central figure is a female in dancing posture, holding a skull-cup (*kapāla*) in her right hand and a trident (*triśūla*) in her left. She is shown wearing the usual dress and ornaments. Her face is broken. In front of her is another mutilated figure seated in *padmāsana* on a lotus.

On the left of the central deity there in a female figure in dancing posture holding in her right hand a club vertically placed. The forehead and the left hand of this figure are damaged. In front of her is another female figure shown seated on a lotus. Her head and hands are damaged. She is shown wearing the usual dress and ornaments.

The usual motif of *gaja-sārdūla* is carved in the middle section of the stella on the two sides of the central deity. In the upper section of the stella, flanking the two sides of the *śirṣachakra* of the goddess are carved *gandharvas* and *apsarās*. In the extreme left hand corner of the stella there is a female figure seated in *lalitāsana* on a lotus seat, with a dagger in her right hand and a bowl in her left. The corresponding figure on the right is mutilated.

Inscription on the pedestal reads *Śrī Thakiṇī.* **(Plate 101).**

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[1] Cunningham's No. 21; Bloch's No. 82; Banerji's No. 1; and Hiralal's No. 34.

[2] Hiralal reads it as *Ṭhakinī.*

B. Images of the Garbhagrha

1. THE IMAGE OF GAURĪŚAṄKARA[1]

Name : Uninscribed.

Material : Dull greenish-yellow sandstone.

State of Preservation : Figures of the central deities and those carved on the stella are partly mutilated.

Measurements : 85×125 cms.

Description : This image placed at the centre of the *garbhagṛha* is the object of worship. Śiva and Durgā are shown seated on the back of Nandī which is standing—Śiva in front and Durgā at his back. Śiva is two-handed holding *triśūla* in his left hand. His right hand is mutilated at palm. His face is turned back towards Durgā, as if looking at her and speaking something. He is shown wearing *graiveyaka*, *keyūra*, *kaṭaka*, *yajñasūtra*, *mekhalā* with loops and pendants, *vanamālā*, and *nūpura*. The *adhovastra* which he wears flows from waist downwards. There is a crown over his head.

Seated behind him is image of Durgā. Her right hand placed against her waist is broken at the palm and in her left hand she is holding a mirror. Her face is worn out. The ornaments which she wears consist of *sārī* from waist downwards, *uttarīya*, crown over head, *graiveyaka*, *keyūra*, *karṇa-kuṇḍalas*, *stanahāra*, *mekhalā* and *nūpura*.

The bull mount of Śiva and Durgā is standing to right. The neck, back and legs of Nandī are decorated with chains and bells.

Figures of two bearded male worshippers may be seen seated between the feet of the Nandī. Both of them are seated on the ground with their hands folded in the posture of adoration. They are shown wearing the usual dress and ornaments. A third figure originally existed in between these two figures, with his back towards the front. Only the lower part of it from waist downwards exists at present.

At the back of Nandī may be seen a standing male attendant wearing the usual dress and ornaments and holding a *vajra* in his left hand. His right hand is broken at the palm. Standing in front of him is a dwarf whose head and right hand are mutilated. The figure is slightly kneeling. On his right may be seen the figure of *Kārttikeya* seated on a peacock. This figure is mutilated from above the shoulders. The peacock under him is also damaged at its neck. Its wings are shown in relief.

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[1] Banerji R.D.: H.T.M., p. 91.

In front of the bull and under its neck may again be seen a male attendant wearing the usual dress and ornaments. His right hand holds a skull-bowl and the left hand is mutilated at the wrist. The face of this figure is in terrific form with eyes protruding and mouth wide open. The face is much worn out.

Seated in front of him was the figure of Gaṇeśa. Excepting part of his left leg, this figure is entirely missing. The mouse-mount Gaṇeśa going to right may be seen under his throne.

The pedestal of the image consists of a sunken panel containing a bas relief. In the recessed corners on the two sides of the panel may be seen a male devotee one on each side kneeling in posture of adoration. In the panel itself there is a male devotee in the posture of adoration at each end. Between these two figures of devotees are seven dwarfs of which two are in the dancing posture, two playing upon *ḍamaru*, two playing upon horn and one holding a flute.

The middle section of the stella on the two sides of the deity contains the usual motif of *gaja-śārdūla*. Above it are the pillars and mouldings and *makara-mukhas*. Seated on the moulding at the back of Durgā may be seen four-armed Brahmā holding a book and a *kamaṇḍalu* in his two left hands and *akṣamālā* in one of his right hands. The fourth arm is broken and missing. Under his seat the swan mount may be seen. On the corresponding other end of the stella, in front of Śiva exists a figure of four-armed Viṣṇu seated cross-legged on the moulding, holding *chakra* in upper left hand. His upper right hand is in *abhaya mudrā* and the remaining arms are missing. The *Garuḍa* mount of the God may be seen kneeling under his seat.

A big common lotus halo exists behind the heads of Śiva and Durgā. On the two sides of the halo in the upper-most section of the stella are seen the usual garland-bearing *gandharva* couples.

The image is said to have contained an inscription bearing *Vareśvaraḥ* on the pedestal[2]. It is, however, not seen at present. **(Plate 102)**.

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[2] Shastri, A.M.: *Tripurī* (in Hindi), p. 142.

2. SŪRYA

Name : Uninscribed.

Material : Dull greenish-yellow sandstone.

State of Preservation : The central deity and figures carved on the stella are partly mutilated.

Measurements : 60×109 cms.

Description : This image is fixed in the wall on the left of the image of Gaurīśaṅkara. Two armed God Sūrya is shown standing on a chariot drawn by seven horses. Lotus is being held by the God in both of his upraised hands. Left hand of the God is missing from elbow downwards. His dress and ornaments consist of *adhovastra* from waist downwards, tied at the waist by waist-band with loops, pendants and bells, *kirīṭamukuṭa*, *graiveyaka*, *karṇa-kuṇḍala*, *yajñasūtra*, *keyūra*, *vanamālā* and long boots.

In between the two legs of the central deity there is mutilated figure of a female standing and holding some indistinct object in her hands. She is probably one of the wives of Sūrya. Near her feet is seated Aruṇa driving the seven horses of Sūrya. The reins of the horses are being held in the left hand of Aruṇa and a whip in his right hand. The fore-parts of the seven saddled and garlanded horses may be seen under him.

There are two standing female chauri-bearers, one on each side of the central deity. Male figures, one on each side may be seen seated on cushion near the feet of these female attendants.

In the recessed corner behind the female attendant on the right of the central deity, a bearded male figure may be seen, holding some indistinct object (probably an inkpot) in his right hand. This is probably the figure of Kuṇḍī. The corresponding figure on the left side is that of a male holding a staff in his right hand. This is probably the figure of Daṇḍī.

The motif of *gāja-śārdūla* adorns the middle section of the stella. Pillars and mouldings may be seen on the sides and above the *gaja-śārdūla* motifs. Figures of Ūṣā and Pratyūṣā, the dispellers of darkness, holding bows and arrows in their hands are shown seated above the mouldings. Flanking both sides of the halo of the central deity *gandharva* couples and garland-bearing female attendants are carved. An indistinct symbol may be seen above the *prabhāmaṇḍala* of the god. (**Plate 103**).

3. GAṆEŚA

(ONE)

Name : Uninscribed.

Material : Reddish sandstone.

State of Preservation : The image of the central deity is excellently preserved. Figures carved on the stella are partly mutilated.

Measurements : 102 × 56 cms.

Description : This image of eight-armed dancing Gaṇapati is fixed in the centre of the left wall as one enters the Garbhagṛha. The god is shown standing in a dancing posture on a lotus springing from a mass of arabesque foliage. The left leg of the god rests on a big lotus while the right one, slightly pressed forward, is placed on a smaller lotus springing from the same stalk. A rat to right may be seen standing between the feet of the god. His two upper hands hold a snake over his head. His other hands hold a battle-axe (*paraśu*), a lotus (*padma*), a noose (*pāśa*) and a pot of sweets. One hand is in *abhayamudrā* and the other is indistinct. The god wears the usual dress and ornaments. A sacred thread made of snakes exists on his body. The god is shown lifting up sweets from the pot with the help of his trunk.

A standing male attendant may be seen, one on each side of the god. In front of the figure on the right, a male is kneeling, playing upon a drum, while a female is kneeling in front of the attendant on the left.

The halo behind the head of the god is peculiarly round with floral designs. Three mutilated garland-bearing females may be seen on each side of the halo. **(Plate 104)**.

4. GAṆEŚA

(TWO)

Name : Uninscribed.

Material : Reddish sandstone.

State of Preservation : Partly mutilated and much worn out.

Measurements : 55×85 cms.

Description : This second image of Gaṇeśa is fixed in the wall facing the Gaṇapati image (No. 1) described on page 161. The god is seated on a two-tired lotus throne with his right leg bent across the seat and the left raised up. The four arms of the god hold *śūla* in lower right, *pāśa* in upper left and a pot of *modaka* in lower left hand. His upper left hand is in *abhayamudrā*. He is shown wearing the usual dress and ornaments and *yajñasūtra* of snake.

The mouse mount of the god is carved under his throne. A female figure in posture of adoration exists on the right end of the pedestal. Two figures, one of male and the other of female may be seen seated on ground in posture of adoration on the left end of the pedestal.

A big halo exists behind the head of Gaṇeśa and flanking both sides of it are two garland-bearing male figures, one on each side. (**Plate 105**).

5. GAṆEŚA

(THREE)

This third much worn-out image of Gaṇeśa (size 24×44 cms.) is fixed in the wall under the image of Sūrya described on page 160. It is four-armed and similar to the Gaṇeśa image (No. 2) discussed on page 162. There is no novelty worth mentioning about this image.

6. ŚIVA

(THREE-FACED)

This image of three-faced and six-armed Śiva (size 25×40 cms.) is fixed in the wall on the right of the image of Gaurīśaṅkāra. The god is seated in *padmāsana* on a high cushion under which, Nandi, the bull-mount of the god is carved. Four hands of the god are broken at the elbows and the remaining two at palms. The usual dress and ornaments adorn the body of the deity. The image is much worn out. **(Plate 102)**.

7. LAKṢMĪ-NĀRĀYAṆA

This image (size 48×77 cms.) is fixed in the wall on the right of the image of three-faced Śiva. Viṣṇu and Lakṣmī facing each other are shown seated on a throne placed on the shoulder of Garuḍa. Viṣṇu is four-armed holding *śaṅkha*, *gadā* and *chakra* in lower right, upper right and upper left hands respectively. His lower left arm is round the waist of Lakṣmī, touching her left breast with fingers. The right leg of Viṣṇu is hanging down and placed on the right palm of Garuḍa kneeling below. His left leg is bent across the seat and Lakṣmī is shown seated on his lap. The deity wears a *kirīṭamukuṭa* over his head and the usual dress and ornaments on body.

Lakṣmī seated on the left lap of Viṣṇu has her right leg bent at knee and turned inwards while her left leg is hanging down and placed on the left palm of Garuḍa. She is shown wearing the usual dress and ornaments. There is a small crown over her head. A snake-hood may be seen behind her head.

Seated on the left lap of Lakṣmī is a smaller male figure kneeling and holding some indistinct object in hands. This figure is supported by Lakṣmī from behind with her left hand.

Garuḍa under the seat of Lakṣmī-Nārāyaṇa is shown kneeling with his right leg thrown backward and left leg bent at knee and placed across the ground. The right palm of Garuḍa is supporting the right sole of Viṣṇu while his left palm is holding the left sole of Lakṣmī. The body of the figure is adorned with *graiveyaka*, *yajñasūtra*, *adhovastra*, *mekhalā* and *nūpura*. The figure has elaborate head-dress and a pair of wings may be seen at his shoulders.

Figure of male devotee seated on the ground in posture of adoration may be seen in front of Garuḍa. Behind him stands another male figure in posture of adoration. A similar pair of seated and standing devotees may be seen at the back of Garuḍa.

The motif of *gaja-śārdūla* adorns the central part of the stella. In the uppermost section of the stella, a common lotus halo exists behind the heads of Lakṣmī and Nārāyaṇa and on the two sides of it the usual garland-bearing *gandharva* couples supported on *makaramukhas* may be seen. **(Plate 106)**.

8. KĀRTTIKEYA

On the right of the Lakṣmī-Nārāyaṇa image is placed an image of four-armed Kārttikeya (size 64×40 cms.). The god is standing on a lotus seat. His upper right hand holds a shield and the lower right hand is hanging down. Of his left hands, the upper one is broken at palm and the lower one at elbow. Female attendants may be seen on his two sides in the lower section of the stella while garland-bearing *gandharvas* are carved in the two upper ends of the stella.

9. NĀGA AND NĀGĪ

This image of Nāga and Nāgī fixed in the wall under the image of Lakṣmī-Nārāyaṇa is of 28 × 53 cms. size and is in much worn out condition. The Nāga is standing on the right and the Nāgī on the left. Both are two-armed, holding pots in left hands, right hands being in *abhayamudrā*. A five-hooded snake shades the head of the Nāga figure from behind and a three-hooded snake the head of the Nāgī image. They are shown wearing the usual dress and ornaments. Snake-hooded worshippers may be seen near the feet of the two figures.

10. TĀRĀ

This image (size 30×48 cms.) on the right of the image of Nāga and Nāgī is of Buddhist deity Tārā. The two-armed goddess is shown seated on a double petalled lotus in *lalitāsana* with her left leg bent across the seat and the right hanging down and placed on a lotus. The elbows, the knees and the breasts of the deity are damaged. She wears a *kirīṭamukuṭa* and her body is adorned with the usual dress and ornaments.

Under the lotus seat of the goddess and on two sides of her legs are carved seated figures of lions couchant with tail upraised. Heads of both of these figures of lion are damaged.

Under the left leg of the deity, in the recessed corner a female figure in posture of adoration may be seen seated on ground. Above her is again a female figure holding some indistinct object in hands. Under the other leg of the goddess a figure may be seen seated on ground in the recessed corner. Above her is again a female figure in terrific form.

The middle section of the stella on the two sides of the central deity contains the *śārdūla* motif. Pillars and mouldings are carved above it. On the moulding to the right of the goddess may be seen a figure seated in *padmāsana*. Above him is carved a garland-bearing female figure. The corresponding figures on the other end of the stella are broken.

On the pedestal of the image is inscribed the Buddhist formula "*ye dharmā hetuprabhavā*... etc." According to Hiralal the image "was thrown out when it was recognised as a Buddhist idol. It created a sensational history for it, when it was taken to Calcutta in 1926. It has now come back again and placed in the compound of the cloister."[1]

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[1] **Hiralal's list, p. 40.**

C. Images from Gopalpur

1. THE IMAGE OF YOGINĪ[1]

Name : Uninscribed.

Material : Dull greenish-yellow sandstone.

State of Preservation : Head of the deity, two arms, two knees and parts of figures carved on the stella are missing.

Measurements : 135×77 cms.

Description : Two-armed female goodess is seated in *lalitāsana* on a fully blown double petalled lotus with her left leg bent across the seat and the right leg hanging down and placed on a smaller lotus. The stalk of the lotus is beautifully carved, decorated and spread underneath. Head of the goddess, her right hand from the shoulder and left hand from elbow downwards are missing. Her right knee is badly damaged and left knee is slightly broken. The upper part of the body is uncovered while in lower part she is wearing a *sārī* from waist downwards, shown by wavy lines. Her ornaments consist of *graiveyaka* with *ekāvalī*, *stanahāra*, *keyūra*, *vanamālā*, *mekhalā* and *nūpura*.

Under the lotus throne of the goddess are carved two lions with wide protruding eyes, widespread moustaches and coming-out tongues. A female devotee in posture of adoration may be seen seated on ground one on each side of the two lions. Behind them are standing female attendants holding garlands in their hands.

The middle section of the stella is decorated with *gaja-śārdūla* motifs, pillars and mouldings. Female *chauri* bearers seated on the moulding are carved one on each side of the head of the goddess. The *śirṣachakra* of the goddess, behind her head, is flanked by garland-bearing *gandharva* couples and worshippers standing on lotus, the stalks of which are shown coming out of *makara-mukhas* below.

The sculpture belongs to 12th-13th century A.D. **(Plate 107)**.

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[1] The image is lying amongst the ruins of the temple of Śiva outside the village.

2. MAHIṢĀSURAMARDINĪ[1]

Name : Uninscribed.

Material : Dull greenish-yellow sandstone.

State of Preservation : The enrire image is badly damaged and defaced.

Measurements : 80×46 cms.

Description : This is an image of twenty-armed goddess *mahiṣāsuramardinī* in standing posture. Of her then right hands, seven are mutilated. The remaining three hold a lance pointed downwards, a human head from its hair and the third raised above her head. Of her left hands, only two remain—one raised above the head and the other holding the *asura* lying prostrate. The goddess is shown wearing *graiveyaka* with *ekāvalī, stanahāra, keyūra, kaṭaka, karṇa-kuṇḍalas, vanamālā* and *mekhalā*. Lower part of her body is covered with *sārī* and her head is adorned with *kirīṭamukuṭa*.

The lion mount of the goddess is seen on her right. Five figures in posture of fighting, holding bows and arrows, swords and shields may be seen under the goddess. The cut-off head of *mahiṣa* may be seen lying on the ground amidst these fighting figures. The figure are badly damaged.

The *gaja-śārdūla* motif and above it the *makara-mukha* adorn the middle section of the stella on the two sides of the goddess. The *gandharva* couples are carved at the two upper corners of the stella. These figures are also damaged.

The sculpture belongs to 12th-13th century A.D. (**Plate 108**).

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[1] The image is lying near the entrance of the compound wall of the temple of Śiva situated outside the village.

3. CHĀMUṆḌĀ[1]

Name	: Uninscribed.
Material	: Dull greenish-yellow sandstone.
State of Preservation	: The entire figure is very badly mutilated.
Measurements	: 80 × 46 cms.

Description : This image of twelve-armed goddess *Chāmuṇḍā* is shown in standing posture. The head and hands of the image are mutilated and missing. Rest of her body is badly defaced. Her upper left hand holds a *ḍamaru* and the lower right and lower left hands hold human heads from hair. The remaining arms are mutilated. Her usual dress and ornaments may be seen in the remaining part of the body of the goddess.

Under the feet of the goddess, a male figure is shown lying on the ground with his chest downwards. A group of *pretas* are standing or squatting on each side of him. Two *pretas* standing and one squatting on the ground may be seen both on the right and left of the male figure. Part of a jackal is carved under the feet of the goddess.

Motifs of pillars and mouldings are carved on the two sides of the goddess in the middle section of the stella. *Gandharva* couples and worshippers in the group of three are carved in the upper section of the stella on both sides of the lotus nimbus behind the head of the goddess.

The image belongs to about 12th-13th century A.D. (**Plate 109**).

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[1] The image is lying close to No. 2, mentioned on page 170.

4. NṚTYA GAṆAPATĪ[1]

Name : Uninscribed.

Material : Dull greenish-yellow sandstone.

State of Preservation : Hands, trunk, tusks, ears, legs and lower part of the image are mutilated and missing.

Measurements : 105 × 55 cms.

Description : This beautiful image of ten-armed dancing *Gaṇeśa* is lying in the bushes, close to the images of *Mahiṣāsuramardinī* described on page 170. All the hands of the god excepting the upper right one are mutilated. In the existing part he is shown wearing *graiveyaka*, *keyūra*, *kaṭaka*, *yajñasūtra* of snake and *mekhalā* holding the *adhovastra* from waist downwards. His head is beautifully decorated.

This is an excellent specimen of art of the Kalachuri period and belongs to about 12th-13th century A.D. (**Plate 110**).

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[1] The image is lying close to No. 2 mentioned on page 170.

5. UMĀ MAHEŚVARA[1]

Name : Uninscribed.

Material : Dull greenish-yellow sandstone.

State of Preservation : Only the lower part of the image below the waist of the central deities available. The existing image is much deface and worn out.

Description : Only the lower part of an Umā-Maheśvara image (Rāvaṇānugrahamūrti) from below the waist of the central deity available. Śiva and Pārvatī are seated on a throne with left leg of Śiva bent across the seat and right leg hanging down and placed on a lotus. His right leg is damaged at knee and the left leg from above the ankle is missing. The goddess is shown seated on the left lap of the god and only part of her waist and left leg remains at present. In theexisting image the dress and ornaments that the central deities are shown wearing, consist of *sārī*, *dhotī*, *mekhalā*, *nūpura* and *vanamālā*.

Under the lotus throne of the central images is carved *Nandi*, the *vāhana* of *Śiva*, couchant with head raised up as if looking towards the god. A chain is tied round its neck. The figure of *Kārttikeya's* peacock mount is carved behind the left leg of Pārvatī. The figure of lion is carved in front of Kārttikeya and a standing female figure with eyes protruding and mouth wide open exists behind him. A similar female figure exists on the corresponding other end of the image behind the right leg of Śiva. A female worshipper seated on the ground is carved near her feet.

The pedestal of the image consists of a sunken panel having three-faced Rāvaṇa at the centre attended by three attendants on both sides of him.

The sculpture belongs to 12th-13th century A.D. **(Plate 111)**.

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[1] The image is lying in the verandah of the temple which is locally known by the name of ***Pachmaṭhā***.

D. An Image from Ramnagar (Dist.Mandla)[1]

Name : *Śrī Kaumārī.*

Material : Dull greenish-yellow sandstone.

State of Preservation: All the hands and middle section of the stella on the left of the goddess are mutilated and missing.

Description : Four-armed and the three-headed goddess seated in lalitāsana on a double-petalled lotus with her left leg bent across the seat and right leg hanging down and placed on a smaller lotus. The stalk of the lotus throne of the goddess is beautifully carved underneath. The two right arms of the goddess are mutilated at elbow and missing. Her left hands are mutilated from slightly below her shoulder. The palm and figures of one of her the left hands still remains and in this she is shown holding a *kalaśa*. The three heads of goddess are in profile and crowns adorn all of them. The dress and ornaments of the goddess consist of *sārī* from waist downwards, shown by wavy lines, *graiveyaka*, *stanahāra*, *keyūra*, *vanamālā*, *mekhalā* with loops and pendants and *nūpura*.

Under the seat of the goddess, a peacock is shown seated on the ground with its neck and back raised up as if looking at the goddess. Its wings are beautifully carved in relief.

Two male worshippers seated on the ground in posture of adoration are carved at two side ends of the pedestal. A garland-bearing female attendant is carved on the right of the goddess, behind her right leg.

The middle section of the stella on the right of the goddess depicts the usual motif of *gaja-śārdūla* pillar, and moulding. The corresponding part of stella on the left of the goddess is missing. Garland-bearing *gandharva* couple may be seen in the uppermost section of the stella on the right of the goddess.

Inscription on the pedestal reads *Śrī Kaumārī.*

There is absolutely no doubt that this is one of the images originally placed in the circular cloister of the temple of Chaunsaṭha-Yoginī at Bheraghat. Most probably during the regime of the Gonds who were ruling simultaneously over Jabalpur and Mandla, this image was transferred from Bheraghat to Rāmnagar where it was placed and worshipped in a temple exclusively built for the purpose inside the fort of Rāmnagar.

The image belongs to the first phase of the art of the Kalachuris of Tripurī i.e. of about 10th century A.D. **(Plate 112)**.

[1] The image is now preserved in the District Archaeological Museum at Mandla.

Conclusion

The facts presented in the preceding pages reveal that in the cultural and religious history of early Mediaeval period of India, the temple of Chaunsaṭha-Yoginī at Bheraghat played an important role. The cult of Yoginī Kaula born in Kāmarūpa extended during 8th-10th century A.D., throughout India. But it is evident that the greatest centre of its activities was at Bheraghat in the form of the temple of Chaunsaṭha-Yoginī venerated during the early mediaeval period throughout India.

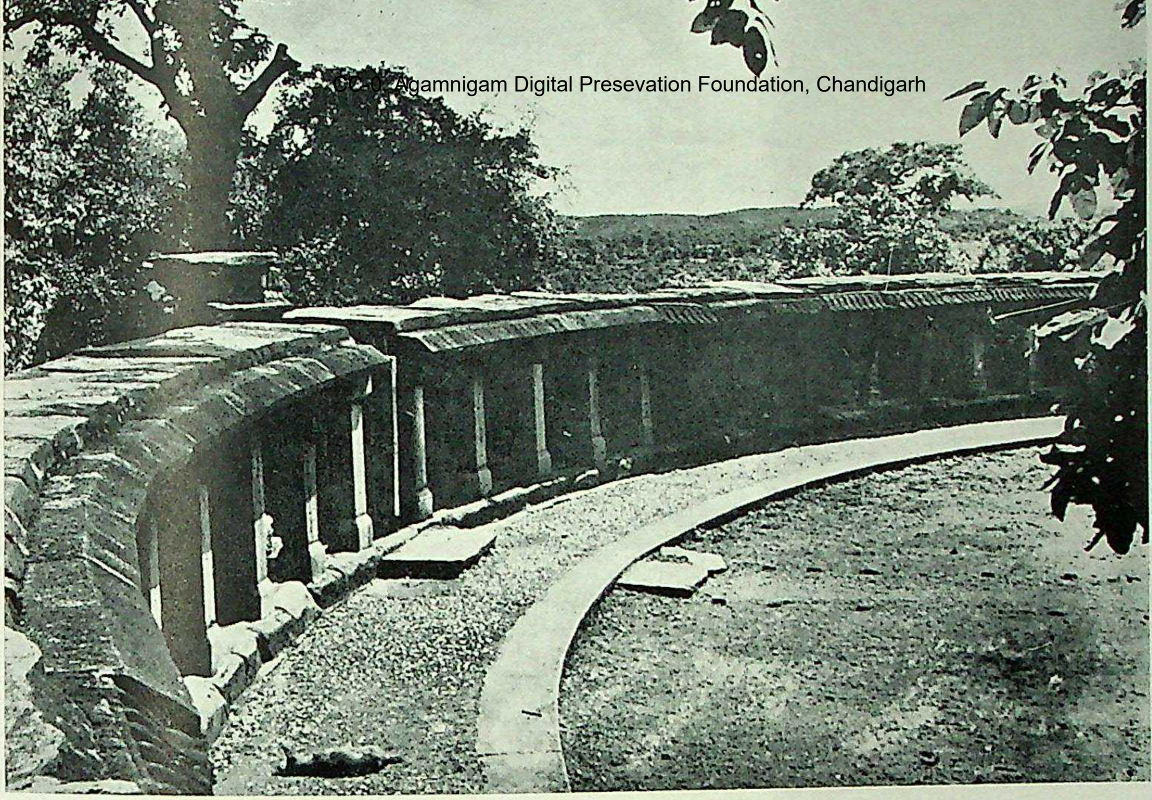
The geographical location of the temple seems to have played an important role in its attaining the holy character. Situated as it is at the highest point right on the bank of the sacred Narmadā overlooking its *saṅgam* with the Bāwangaṅgā and the fork formed by the junction of these two rivers, the location of the site is indeed commanding and unique. The spot was ideal for the establishment of religious monuments and therefore there is nothing surprising if a long chain of architectural and sculptural remains, going back to the times of the Kuṣāṇas in the 1st-2nd centuries A.D., have been found here. What is interesting to note is that all these remains confirm that it was a centre of Śakti worship right from the period of the Kuṣāṇas. The history of Śakti worship on this mound thus covers a period of a thousand years. While Mātṛkā worship dominated the earlier phase of this history, the worship of Yoginī dominated the later.

Rise of the Kalachuris of Tripurī during the early mediaeval period synchronised with the emergence of the Yoginī Kaula sect in Central India. If the Chandellas of Jejākabhukti and the rulers of Kaliṅga encouraged the propagators of this sect to establish temples of Chaunsaṭha Yoginīs at Khajuraho, Shahdol, Lokhari, Mitauli, Dudahi, Ranipur Jharial and Surada, there was no reason why the Kalachuri rulers of Tripurī, who were extremely tolerant in their religious outlook, should have lagged behind in allowing the establishment of a centre in their capital. Looking at the magnificence of the temple even when it was originally built at Bheraghat sometimes in the middle of 10th century A.D., one cannot but conclude that royal patronage must have been at the back of its construction. This is further proved by the inscription, now fixed at the entrance of the garbhagṛha of the Gauráaṅkara temple stating that the temple was regularly visited by queen Gosaladevī, her son King Vijayasiṁha and the heir-apparent Ajayasiṁha.

Tripurī seems to have been a place of intensive religious activities during the early mediaeval period. Literary and epigraphic references and the existing remains prove that divergent religious sects like Buddhism, Jainism, Vaiṣṇavism, Śaivism and Śāktism flourished here simultaneously. The rulers of the Kalachuri dynasty of Tripurī were themselves followers of Śaivism and as seen above, various Śaiva sects like the Pāśupata, the Kāpālika, the Soma-Siddhānta, the Siddha the Śaiva-Siddhānta, especially its Mattamayūra line had their establishments in the Tripurī *Kṣetra*. Renowned Śaiva Āchāryas from all over the country were invited at their court by the Kalachuri rulers, honoured and placed in-charge of famous religious establishments built at their instance and that of their queens. It was under their patronage and guidance that Golakī Maṭha, a great centre of learning, enjoying an all-India reputation, was established in the Tripurī *Kṣetra*. Thus Tripurī became famous as one of the great centres of Śaiva faith in India.

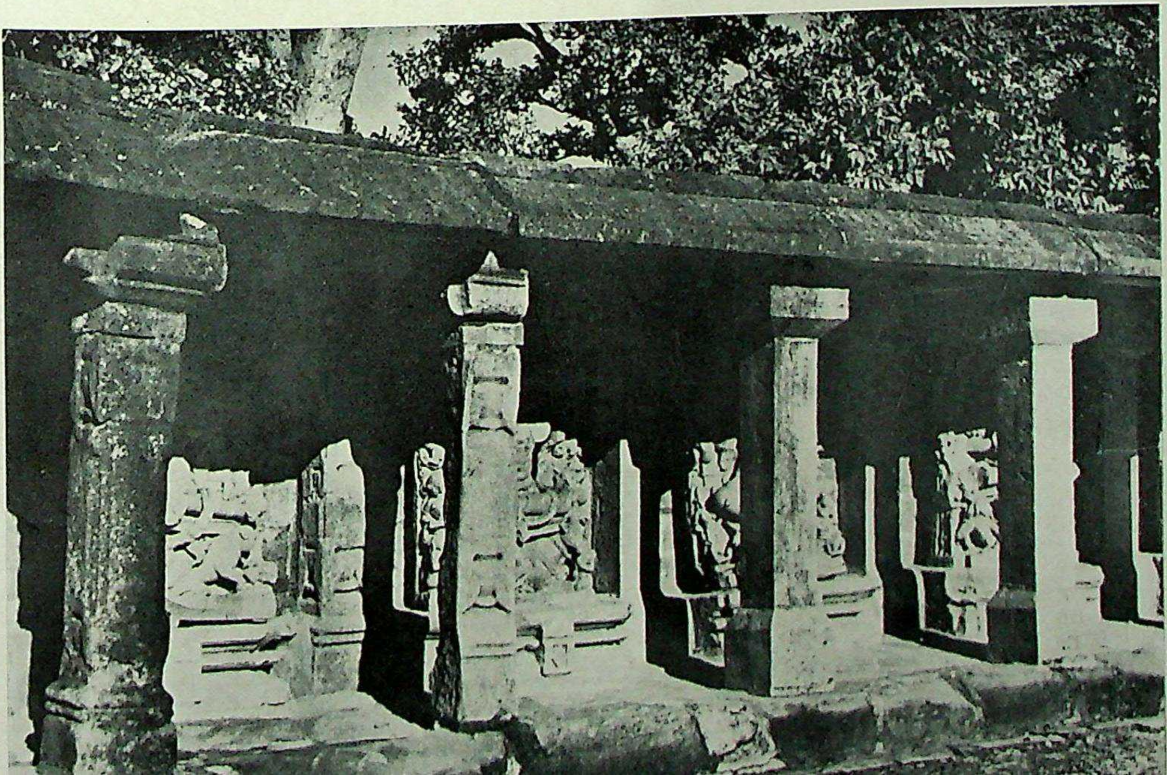
In the midst of numerous Śaiva establishments, it was the Chaunsaṭha-Yoginī temple at Bheraghat which conferred eminence on the Yoginī Kaula sect of the Śāktas. A comparative study of a number of establishments built all over India by the Śāktas reveals that it was probably the largest of its kind. Its fame seems to have continued unabated for more than two centuries. It was due to the rivalry with Śaivism, that this centre of Śākta cult lost its importance by about the middle of twelfth century A.D. Under the influence of the royal court, particularly at the instance of the zealous queen Alhaṇadevī, patron of the newly emerging joint Śiva-Śākta cult, this Śakti centre was converted into a place of worship for the followers of the Pāśupata Śaivism. Necessary modifications in the architecture of the temple to suit the requirements of the new entrants became necessary and these were duly made.

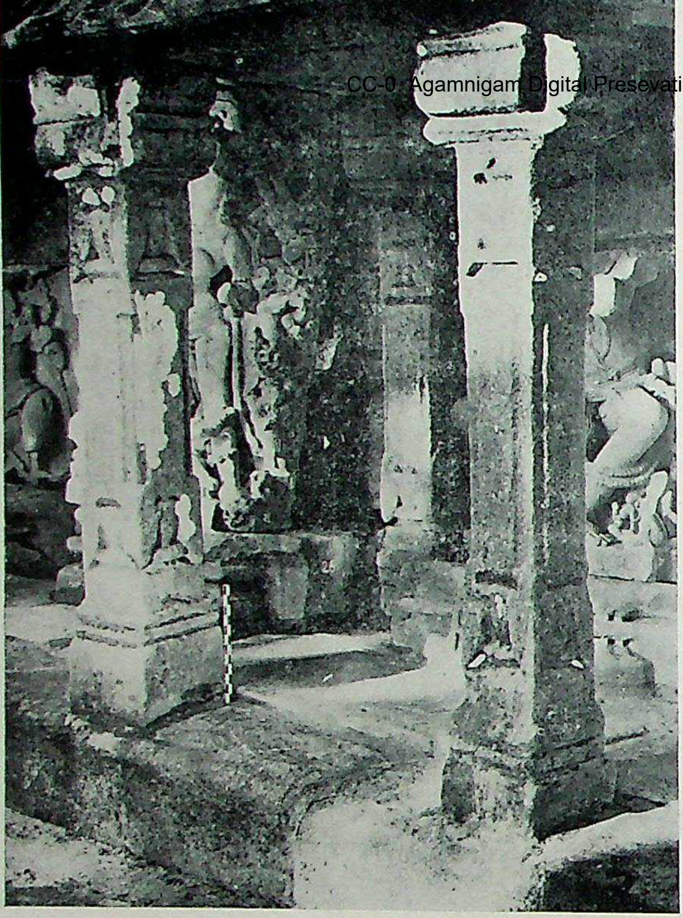
The orthodox followers of Śāktism had no other alternative but to find a new centre to uphold the importance of their faith. At Gopālpur, hardly a kilometre from Bheraghat and upstream on the Narmadā they established such a site. Gopāladeva, a feudatory of the Kalachuris stood by them during their hard days by offering his patronage. But the effort failed to give a new life to the movement and gradually the sect once-unchallenged, totally disappeared from this region. Architectural and sculptural remains at Gopālpur exist only to remind us of the last days of the existence of Śāktism in Tripurī. Śaivism not only drove the cult out of Bheraghat but seems to have haunted it even at Gopalpur too resulting in the conversion of the temple of this cult into that of the Śaivas. The history of the temple of Chaunsaṭha Yoginī at Bheraghat is, therefore, the history of the rise and fall of one of the strongest centres of Śāktism in Central India during the early mediaeval period.



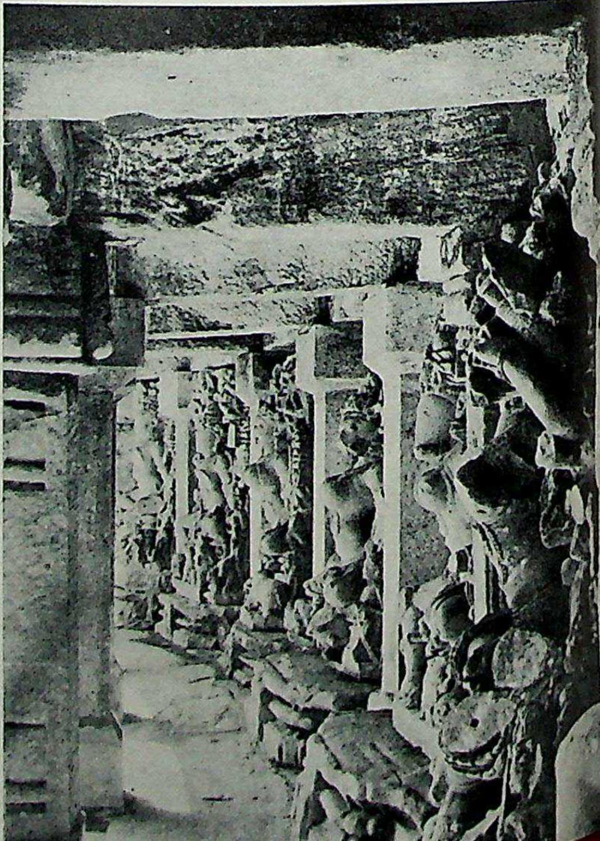
Pl. 1. Circular cloister of the Chaunsaṭha-Yoginī Temple, Bheraghat (See p. 38)

Pl. 2. Outer view of pillars and *chhajjā* (See p. 38)





Pl. 4. Pillars of the circular cloister (See p. 38) ↑



Pl. 3. Inner view of the pillars, pilasters, images and *chajjā* (See p. 39)

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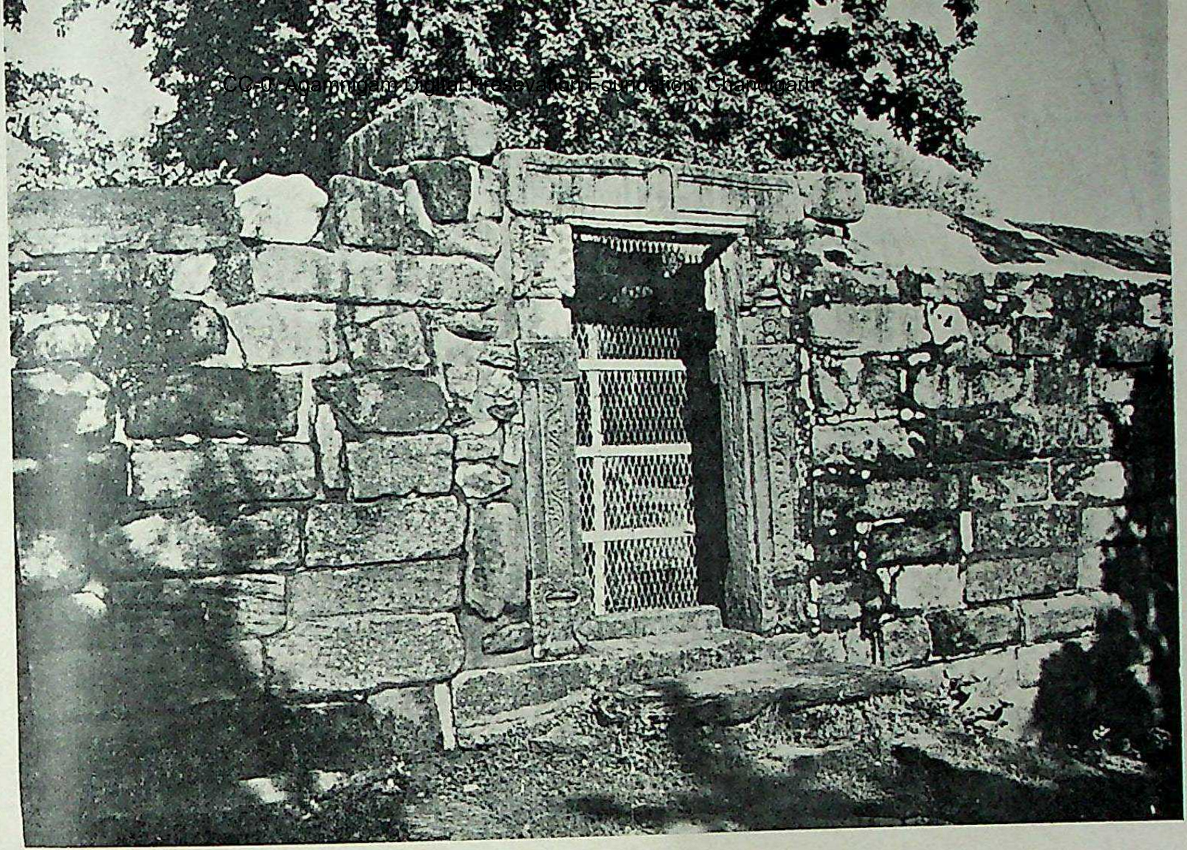
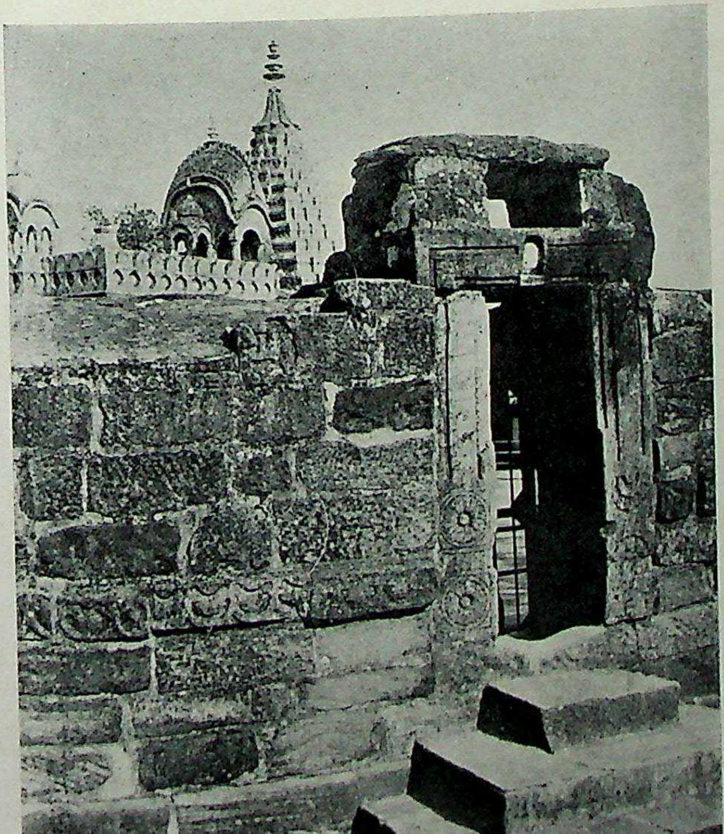
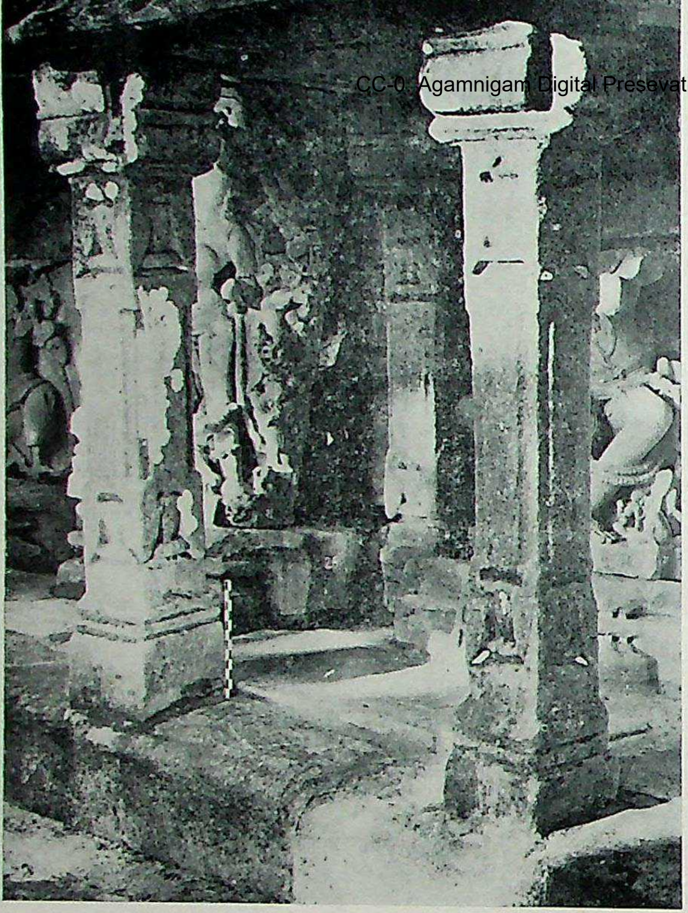


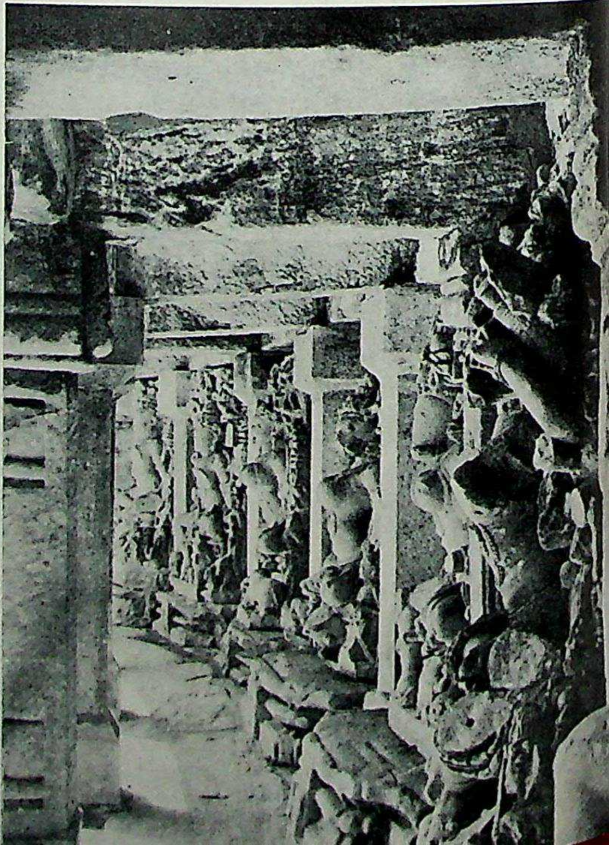
Pl. 6. Outside view of the old entrance (See p. 37)



Pl. 5. Outside view of the present entrance (See p. 37)



Pl. 4. Pillars of the circular cloister (See p. 38) ↑



Pl. 3. Inner view of the pillars, pilasters, images and *chajjā* (See p. 39)

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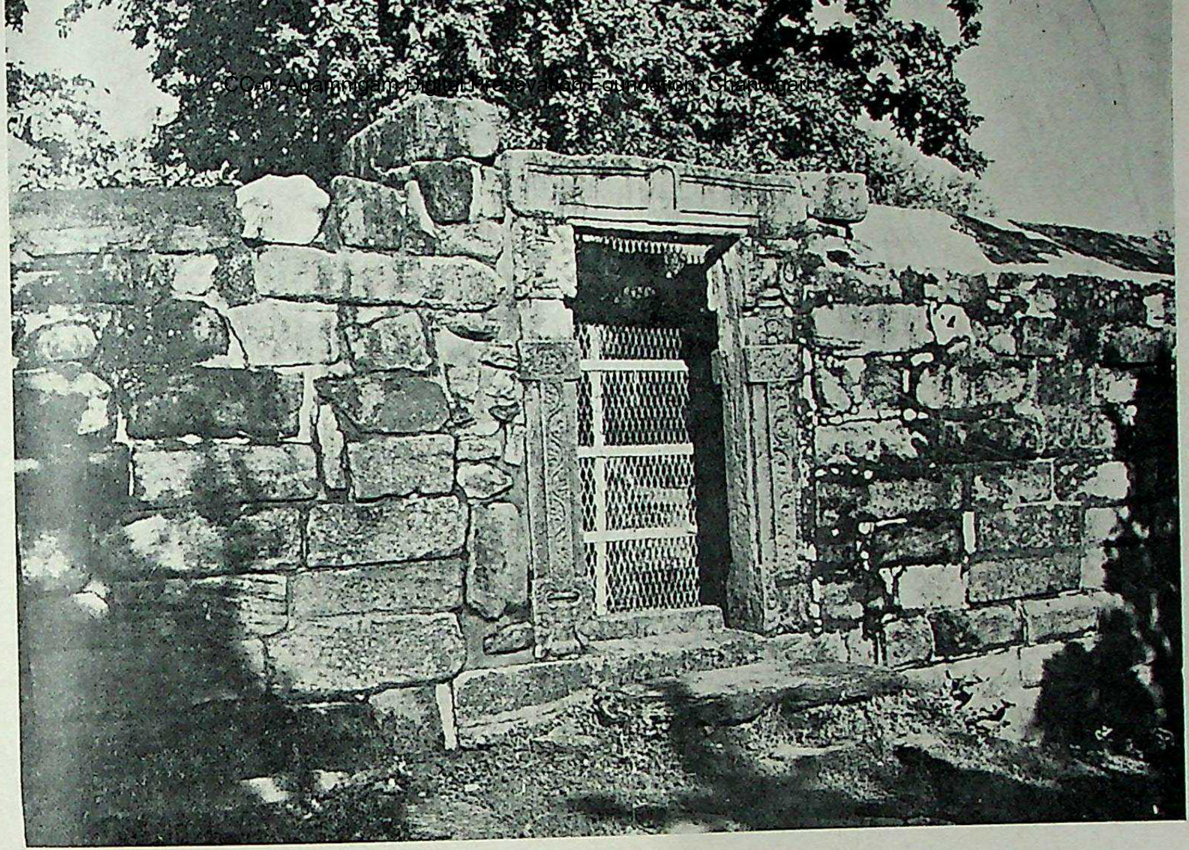
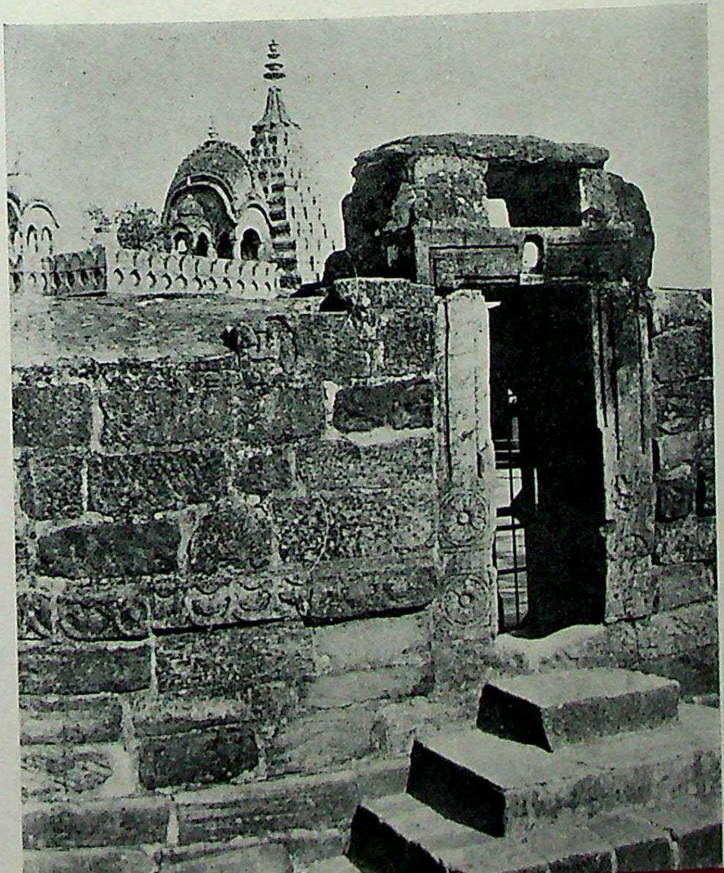
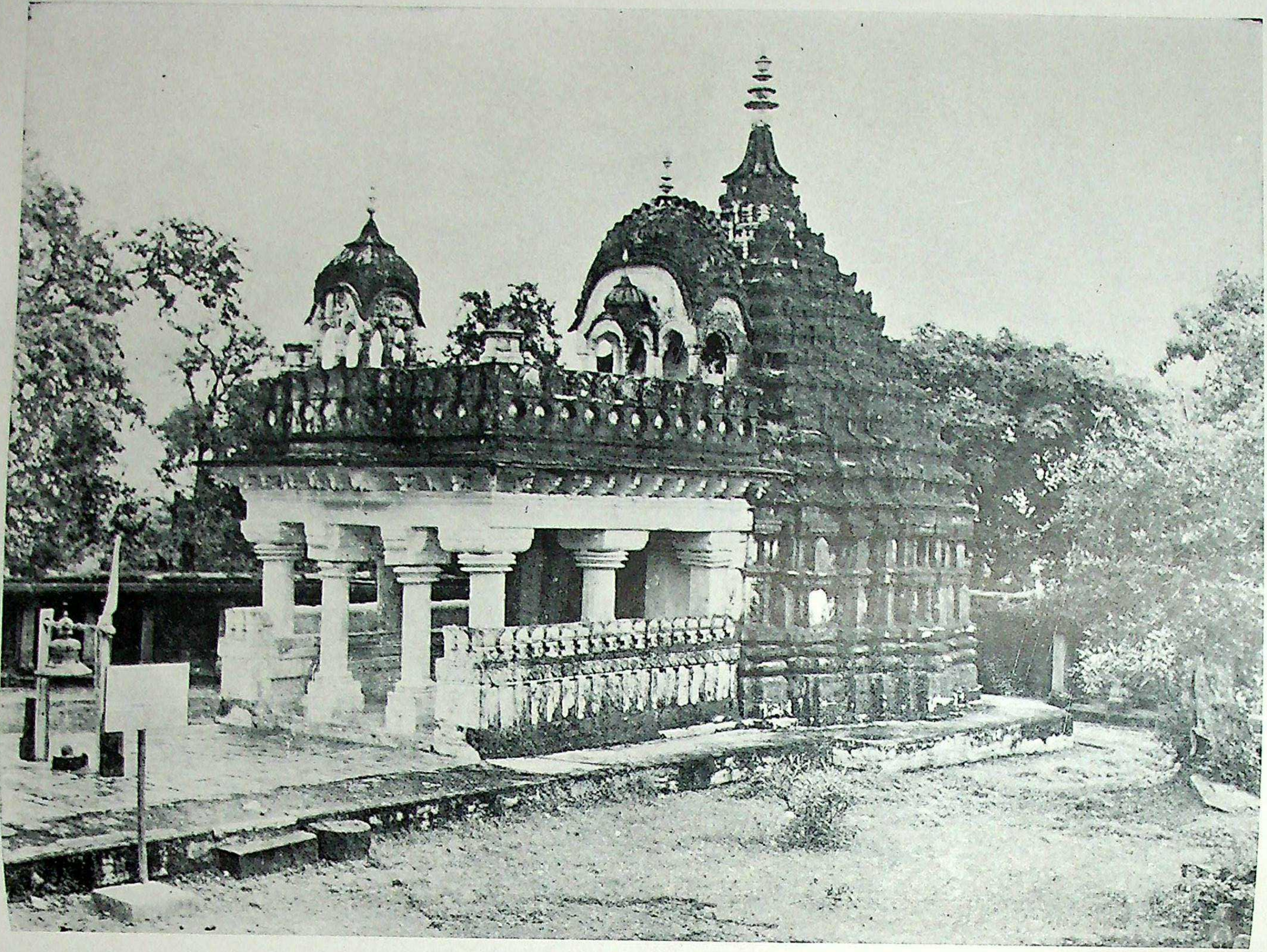


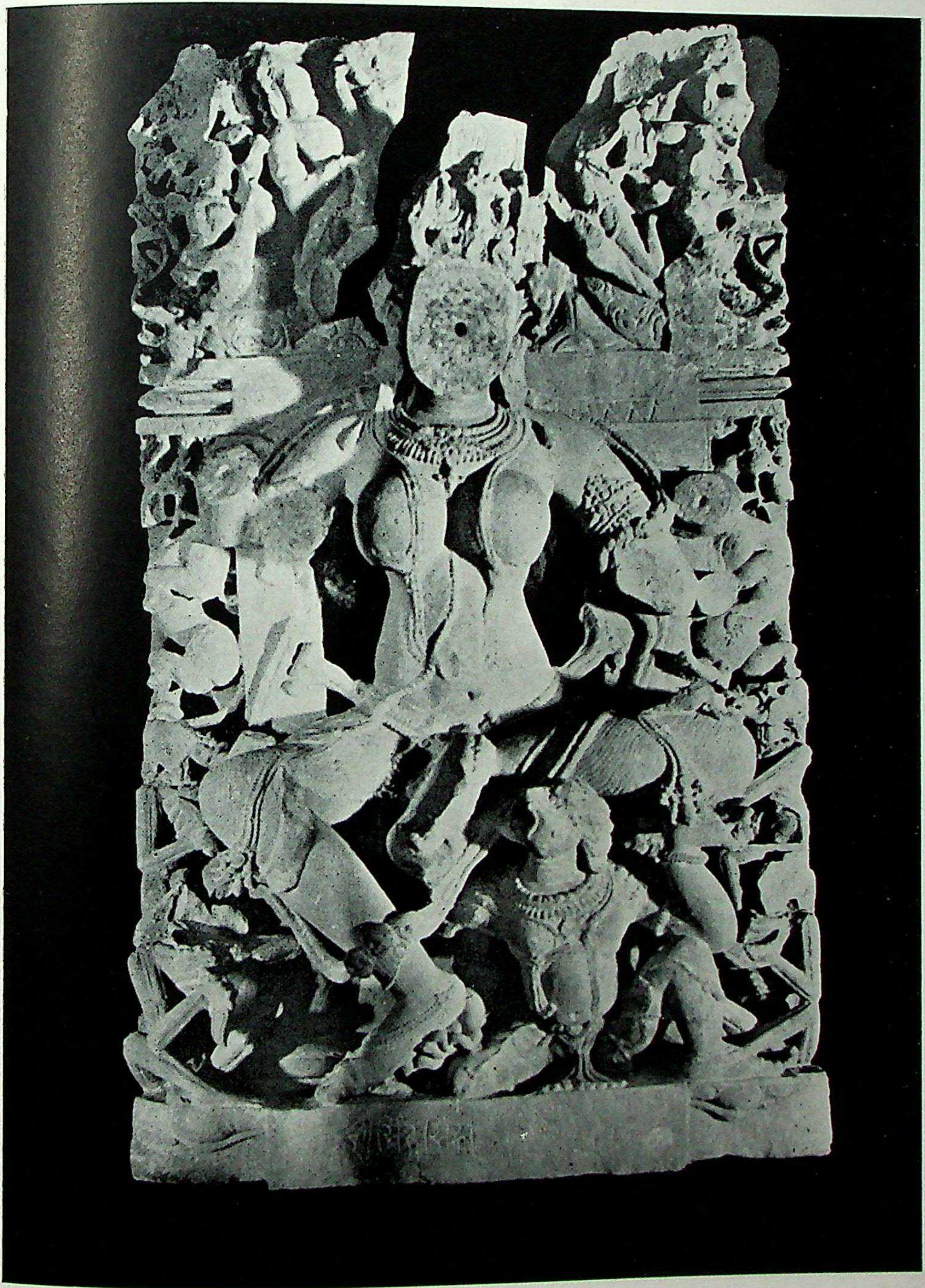
Pl. 6. Outside view of the old entrance (See p. 37)



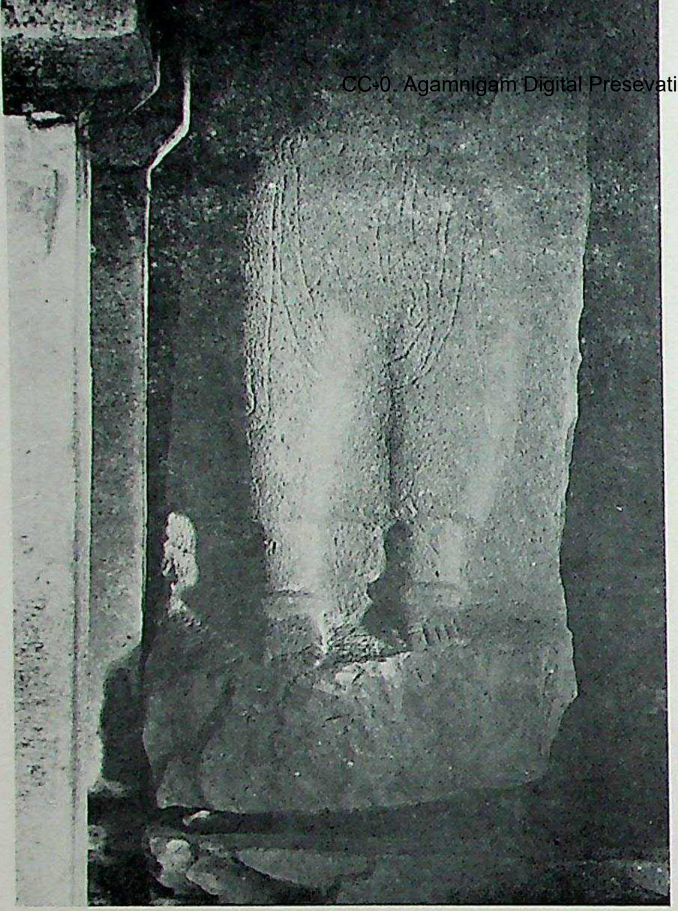
Pl. 5. Outside view of the present entrance (See p. 37)



Pl. 7. General view of the Gaurīśaṅkara temple (See p. 41)

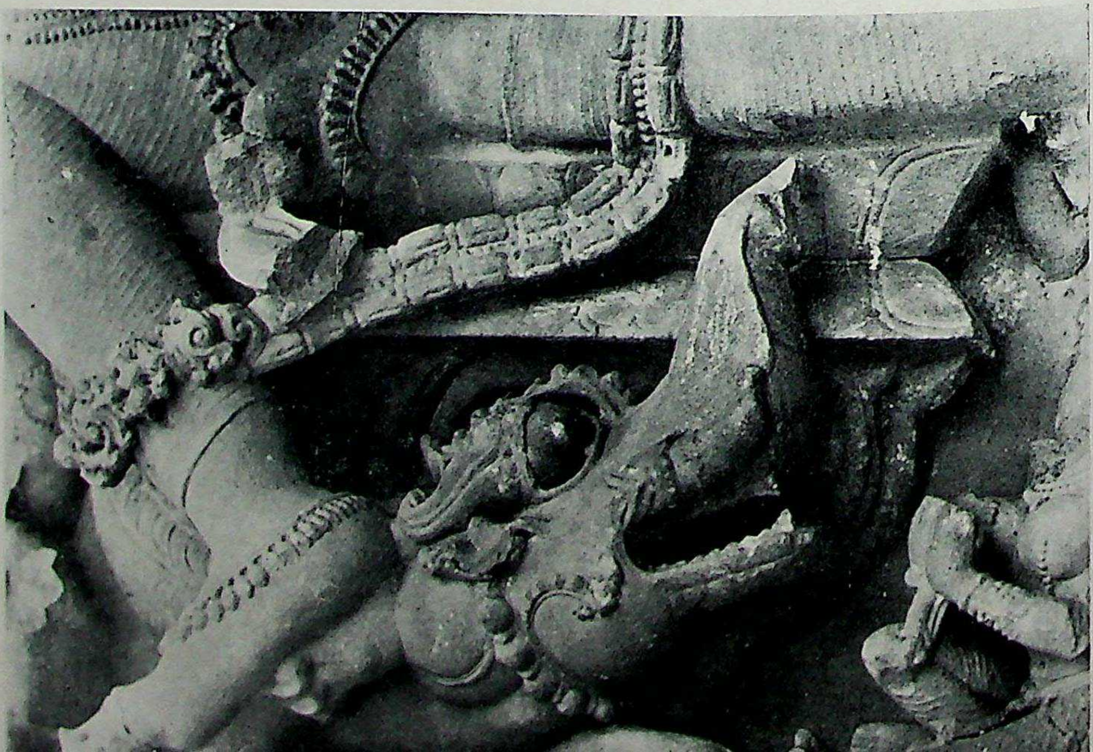


Pl. 9. *Śrī Siṁhasiṁhā* (See p. 50)

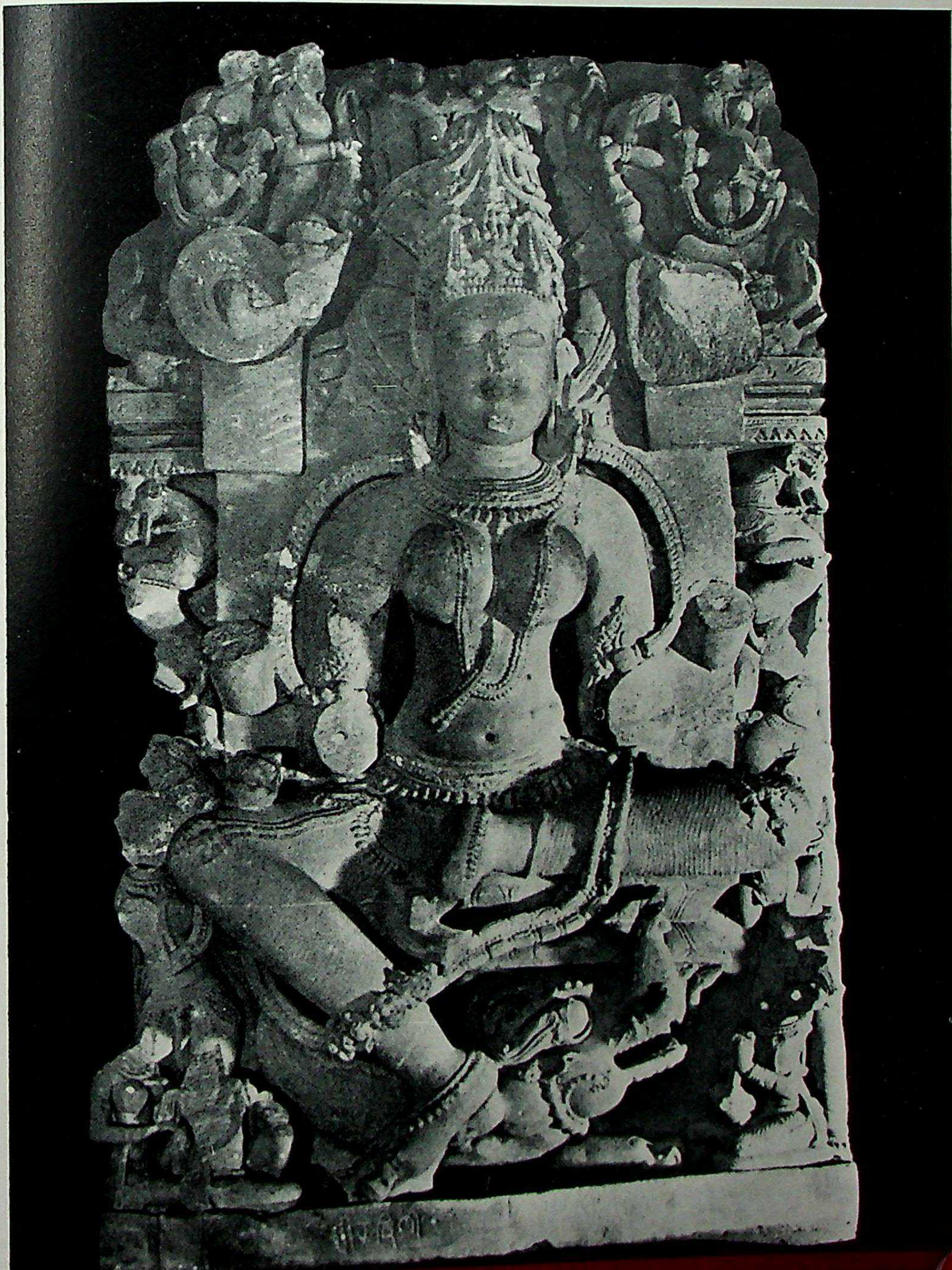


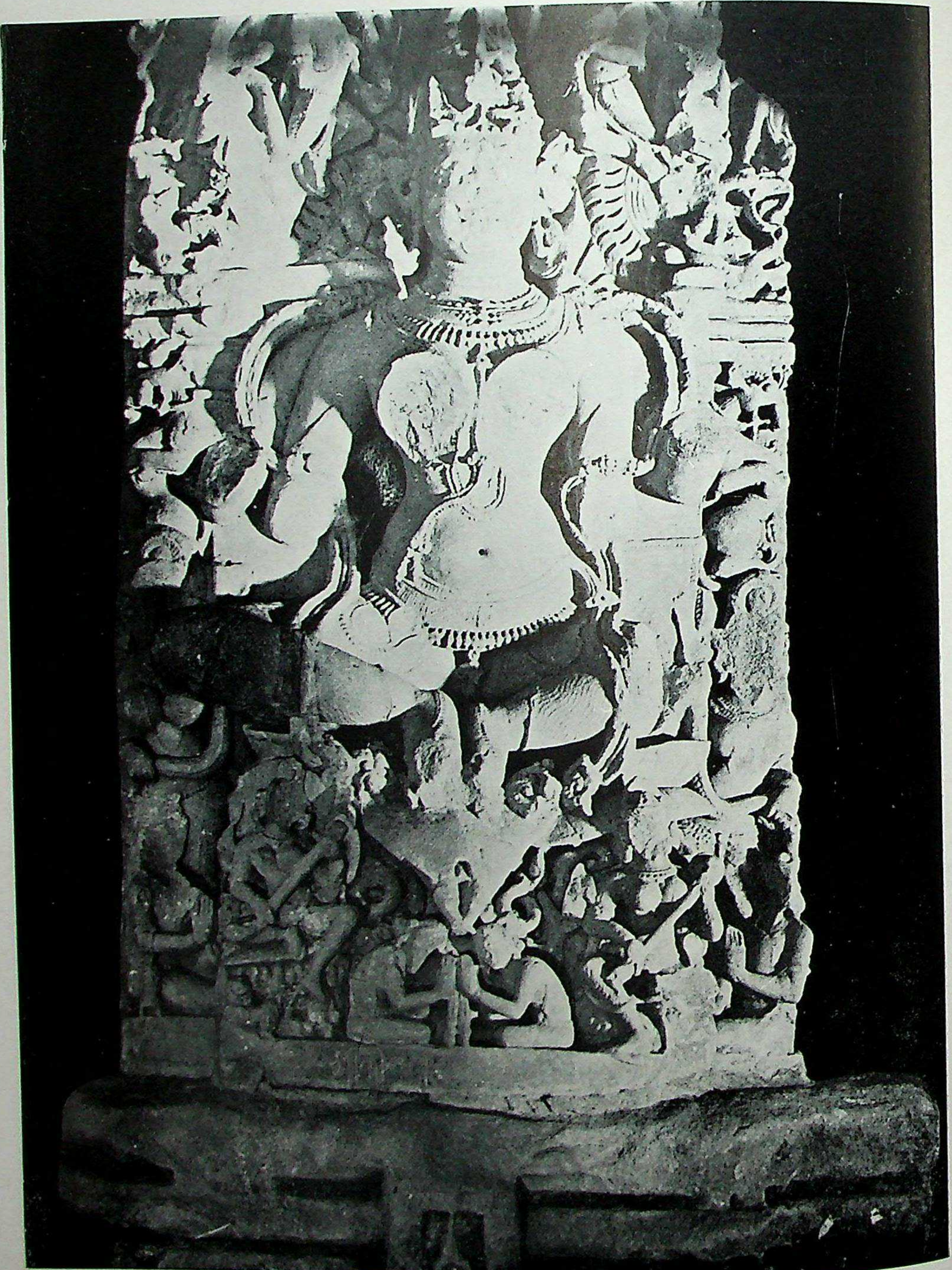
Pl. 8. Image of Kuṣāṇa period (See p. 49)

Pl. 11. Close-up details of Pl. 10



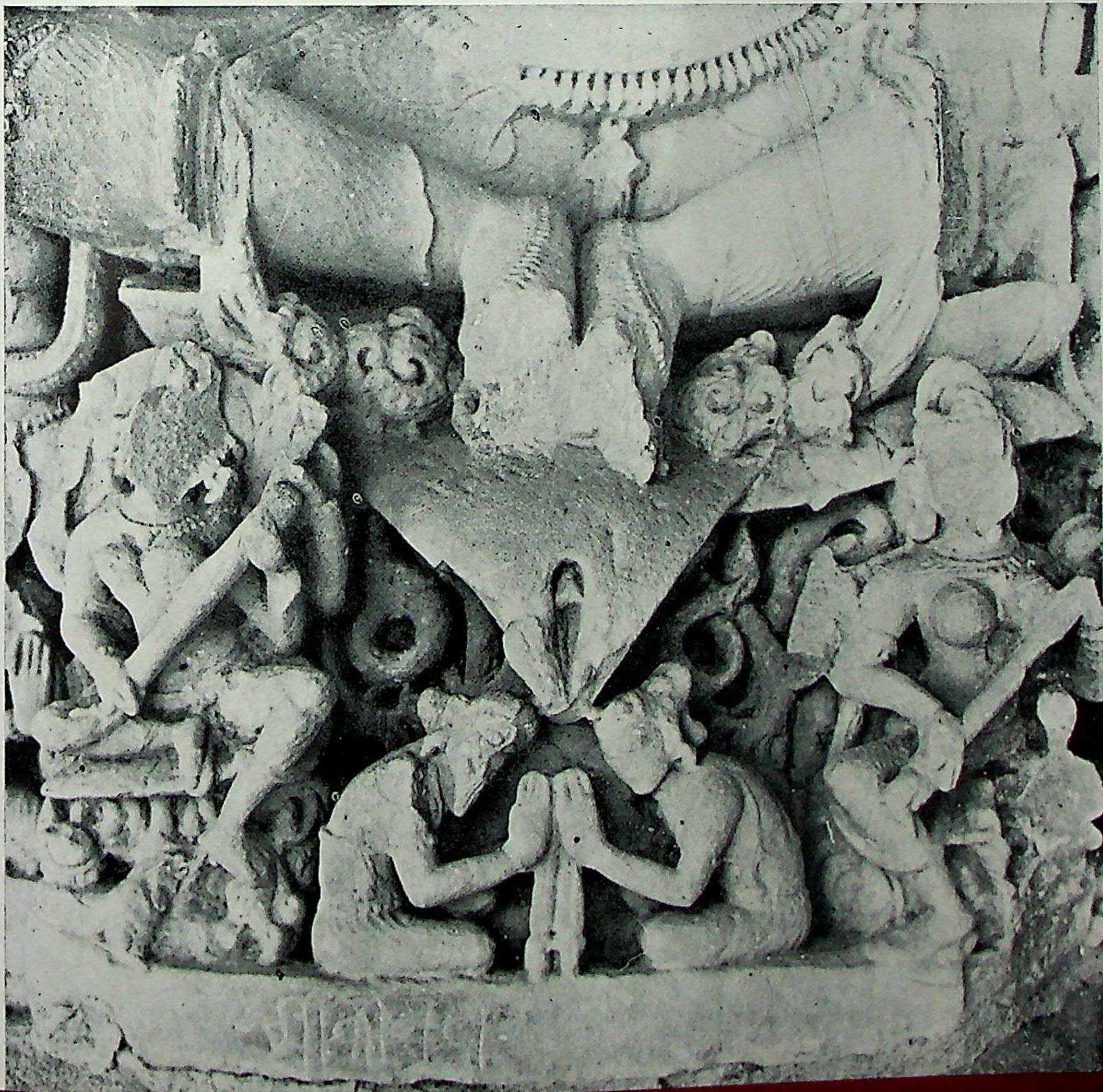
Pl. 10. *Śrī Rūṣiṇī* (See p. 52)



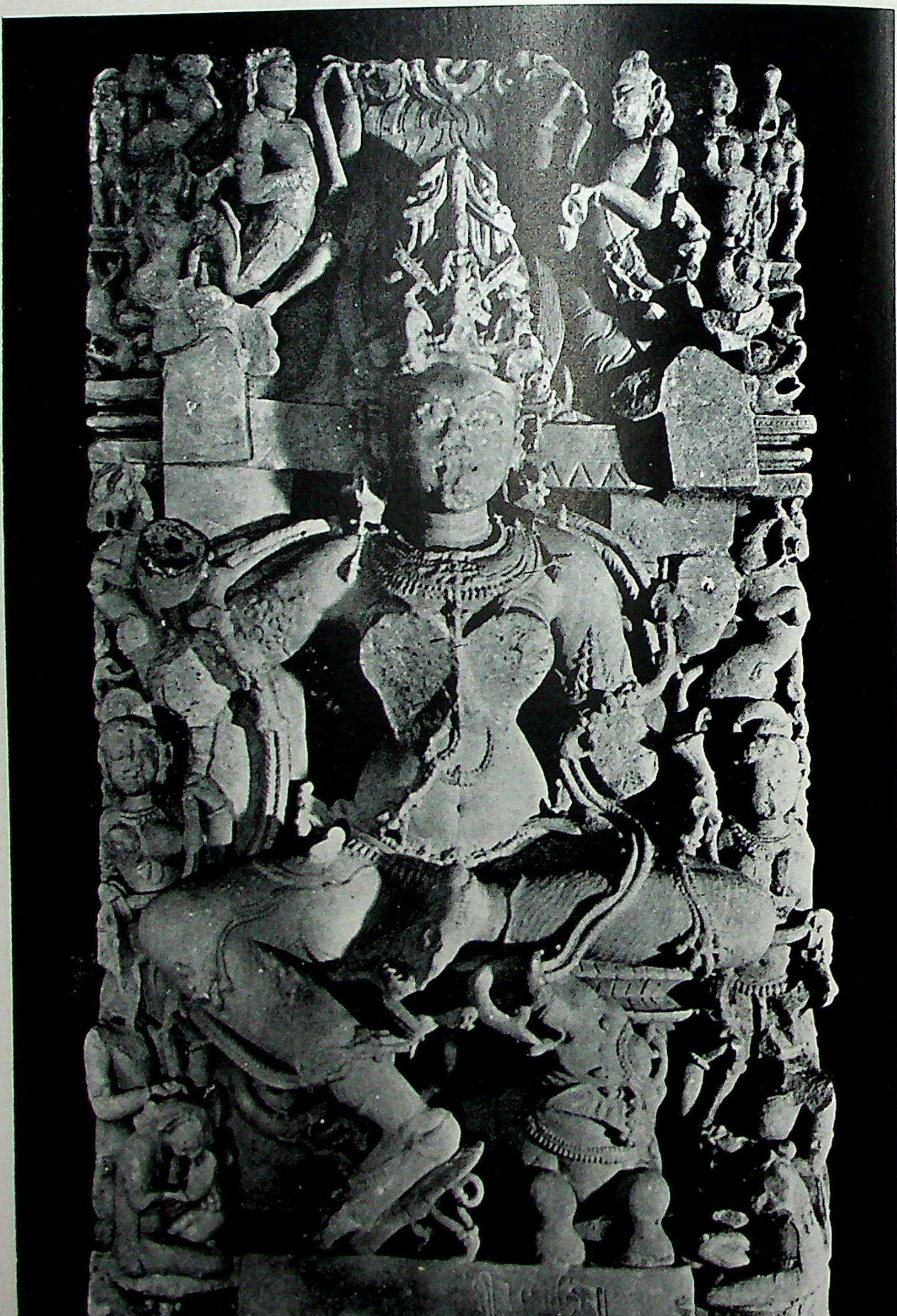


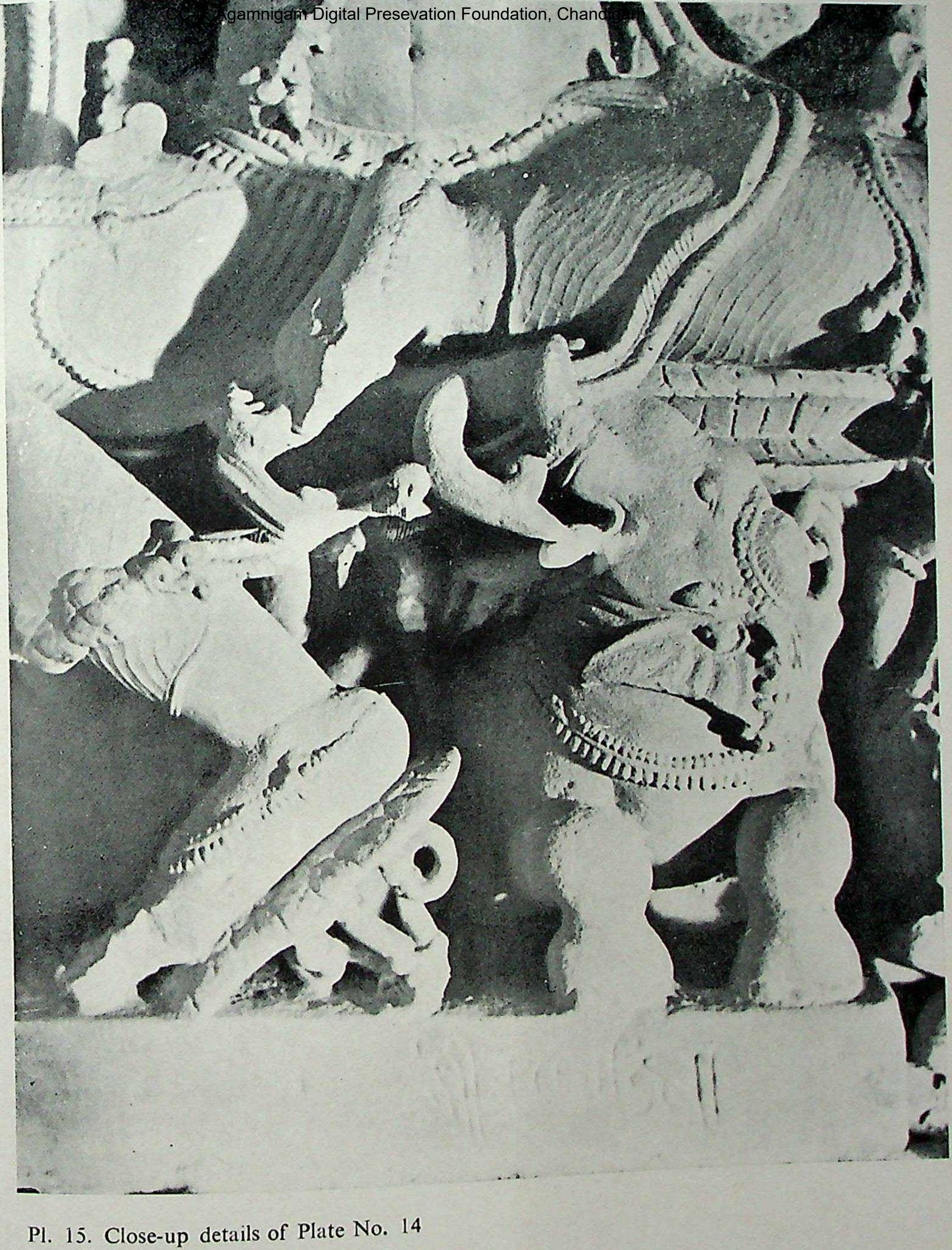
Pl. 12. *Śrī Kāmadā* (See p. 54)

Pl. 13. Close-up details of Plate No. 12

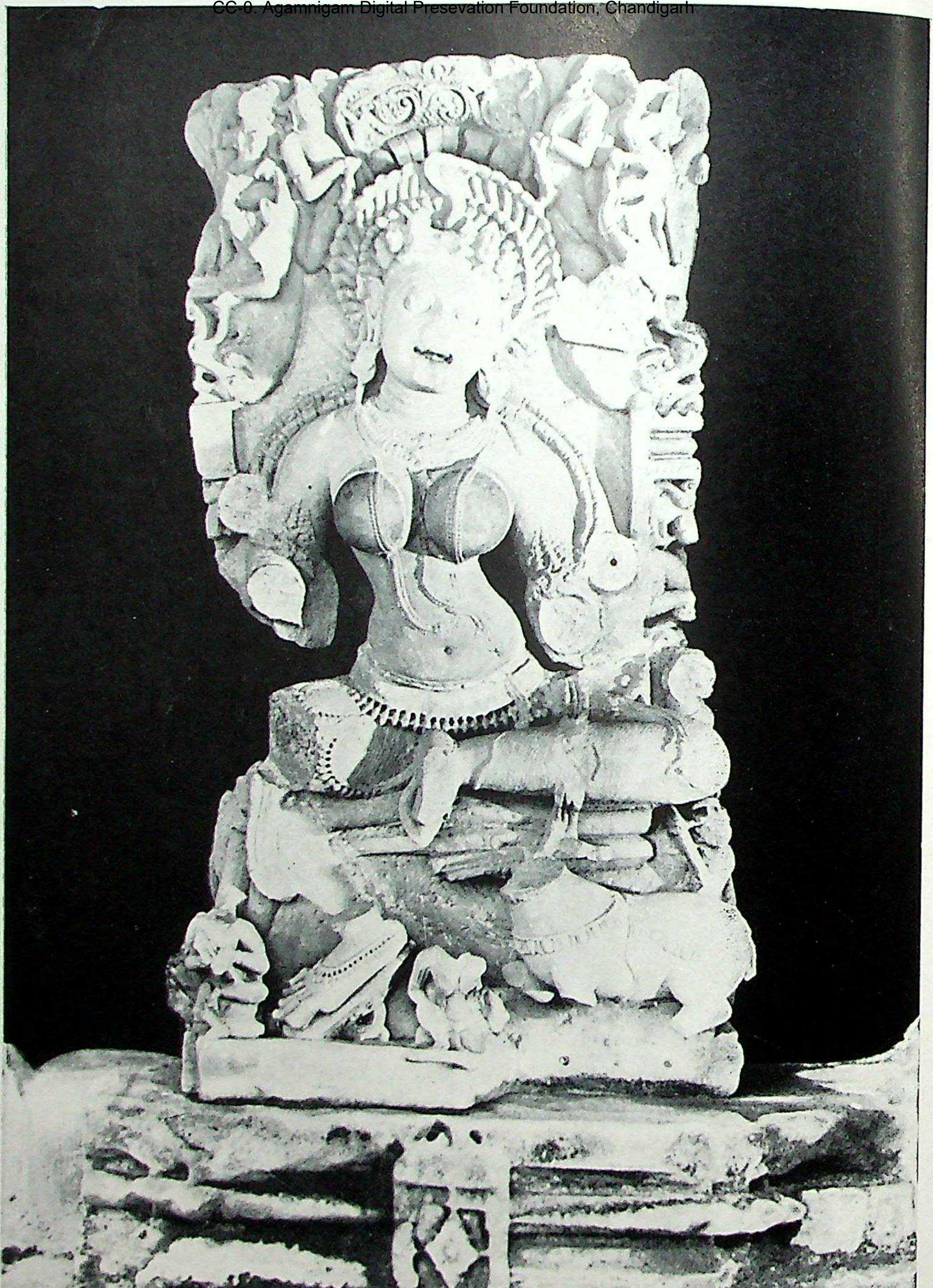


Pl. 14. *Śrī Raṇājirā* (See p. 56)

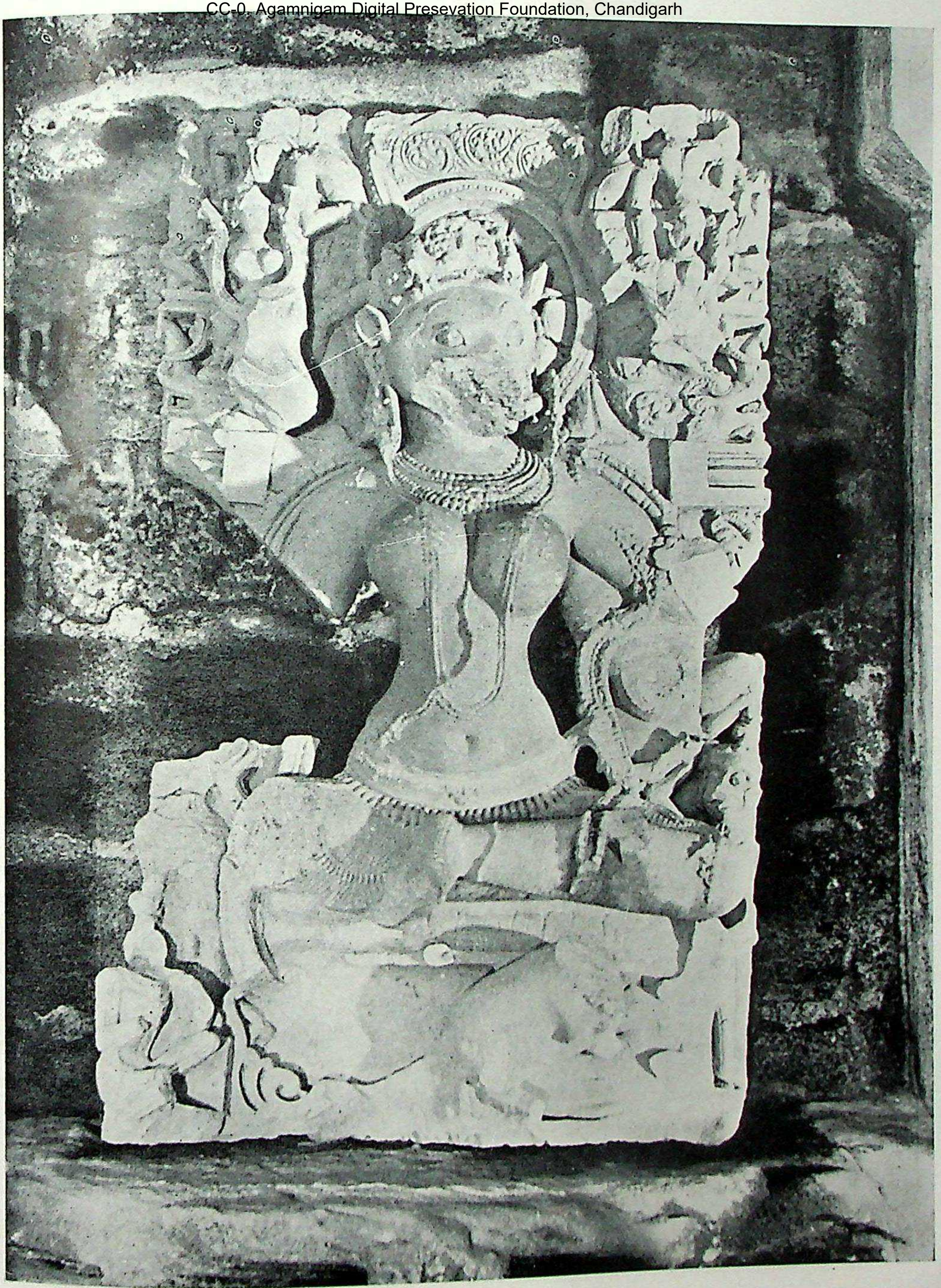




Pl. 15. Close-up details of Plate No. 14

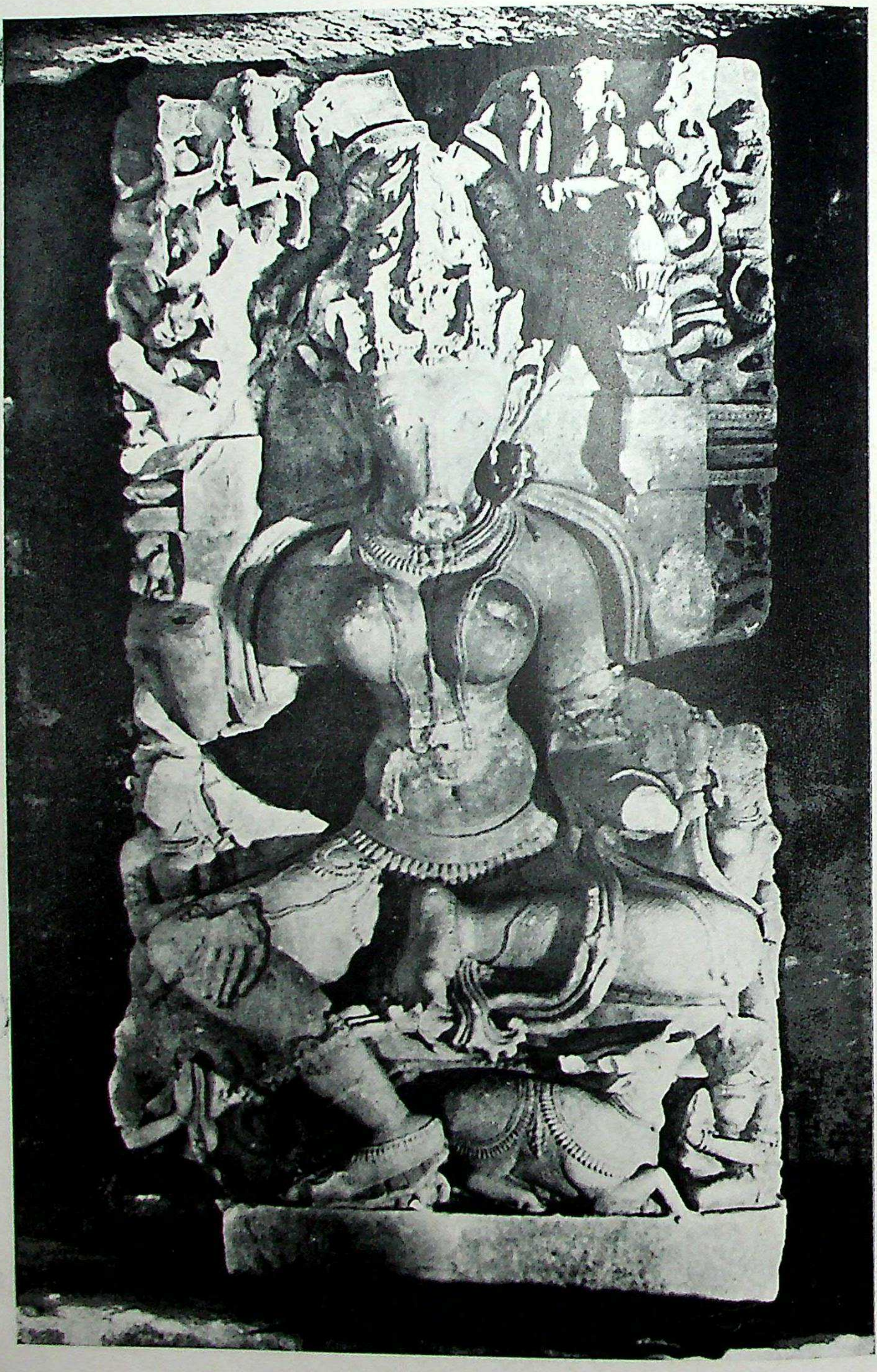


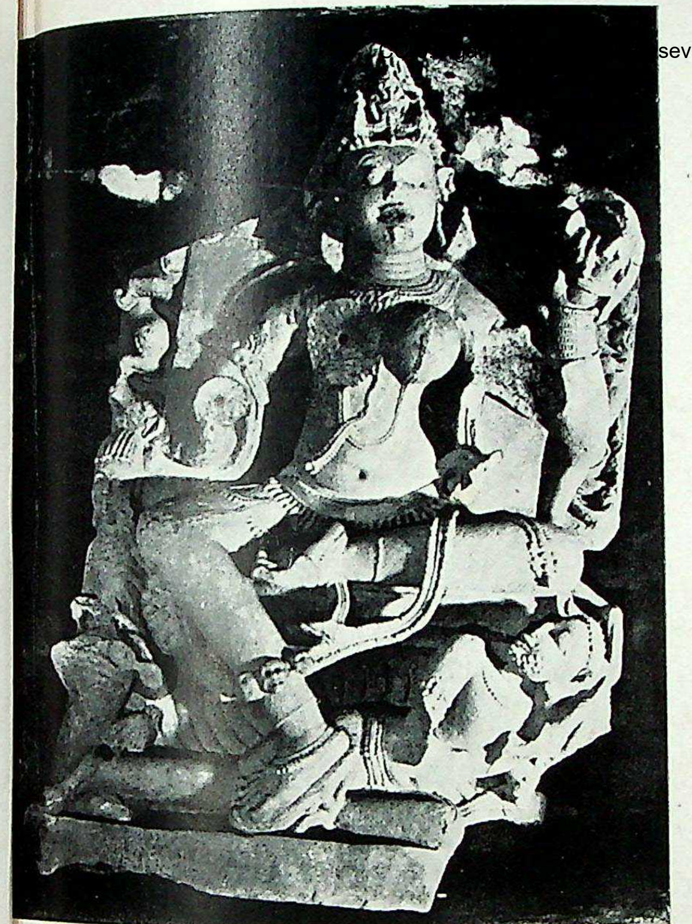
Pl. 16. *Śrī Aṁtakārī* (see p. 57)



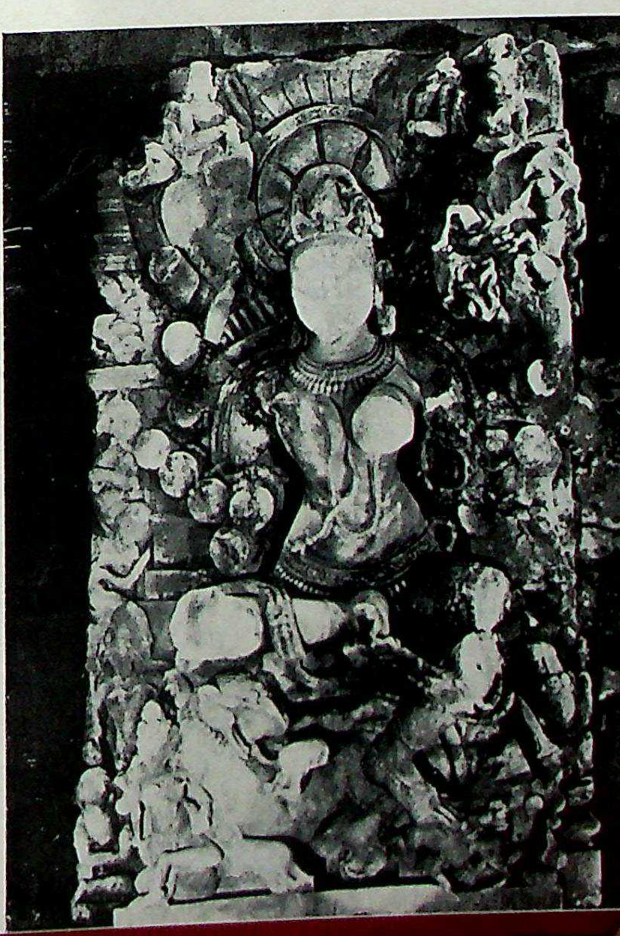
Pl. 17. Image No. 7 (See p. 59)

Pl. 18. *Śrī Erūḍī* (see p. 60)

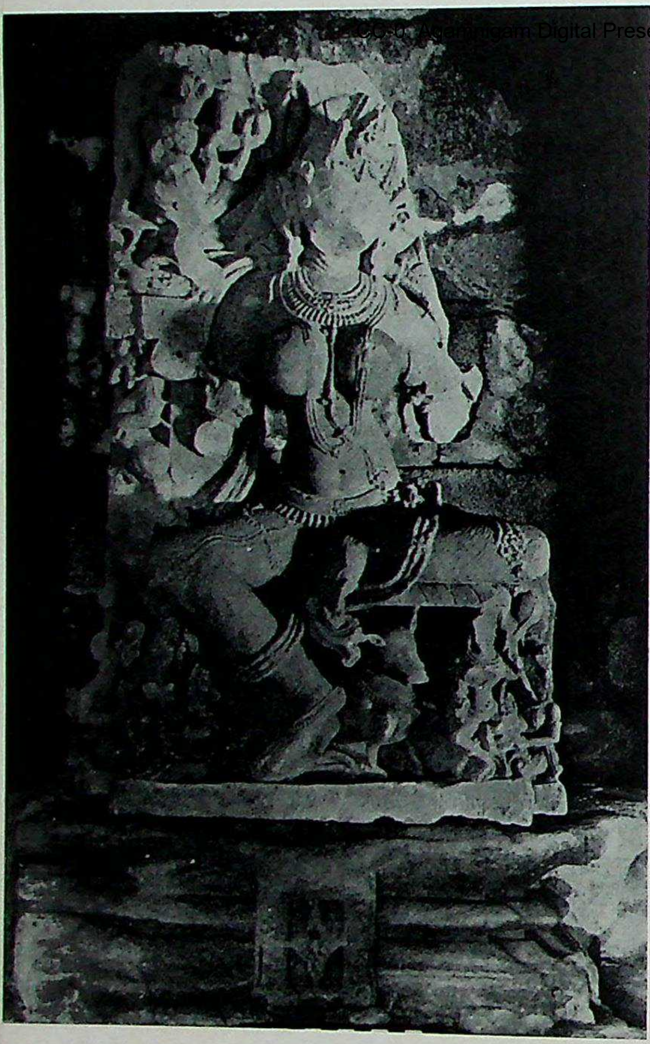




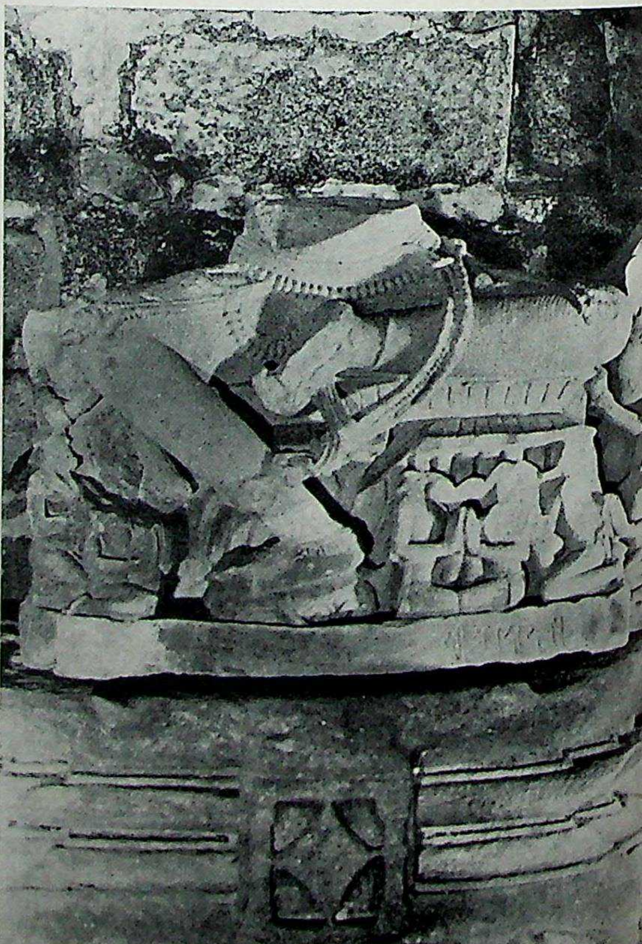
Pl. 20. *Śrī Vībhatsā* (See p. 62)



Pl. 19. *Śrī Nandinī* (See p. 61)

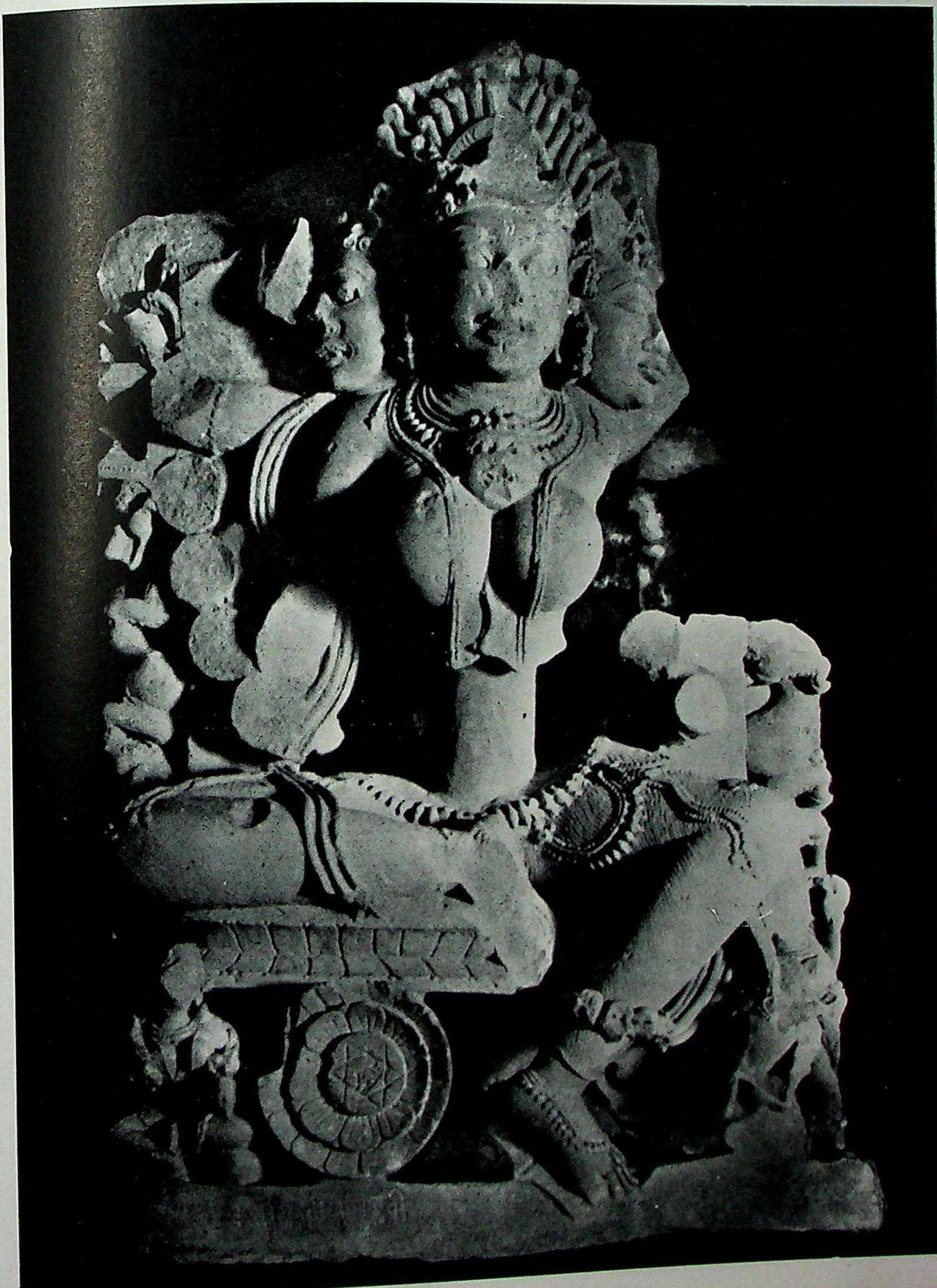


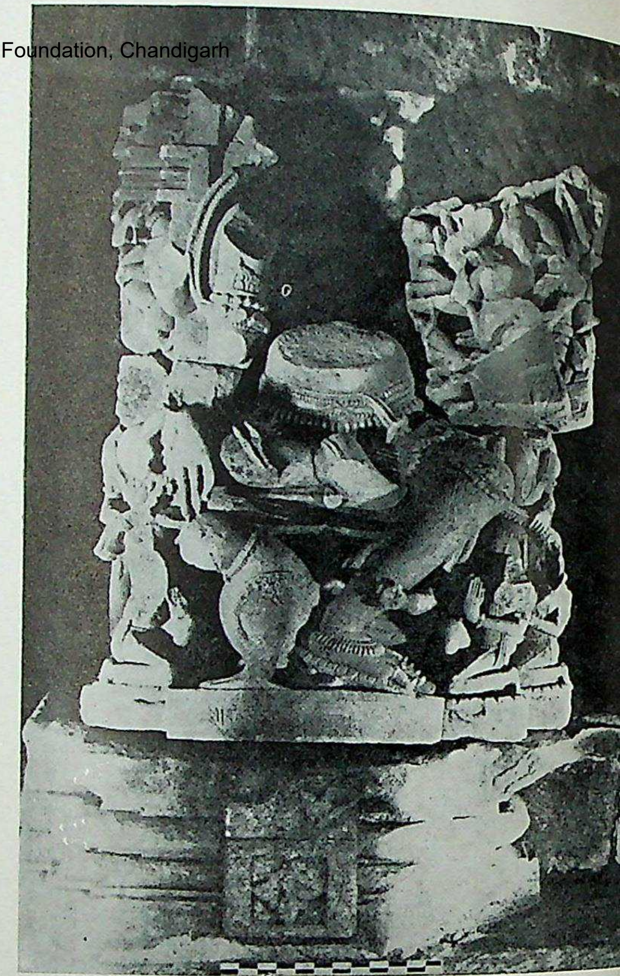
Pl. 21. *Śrī Vārāhī* (See p. 63) ↑



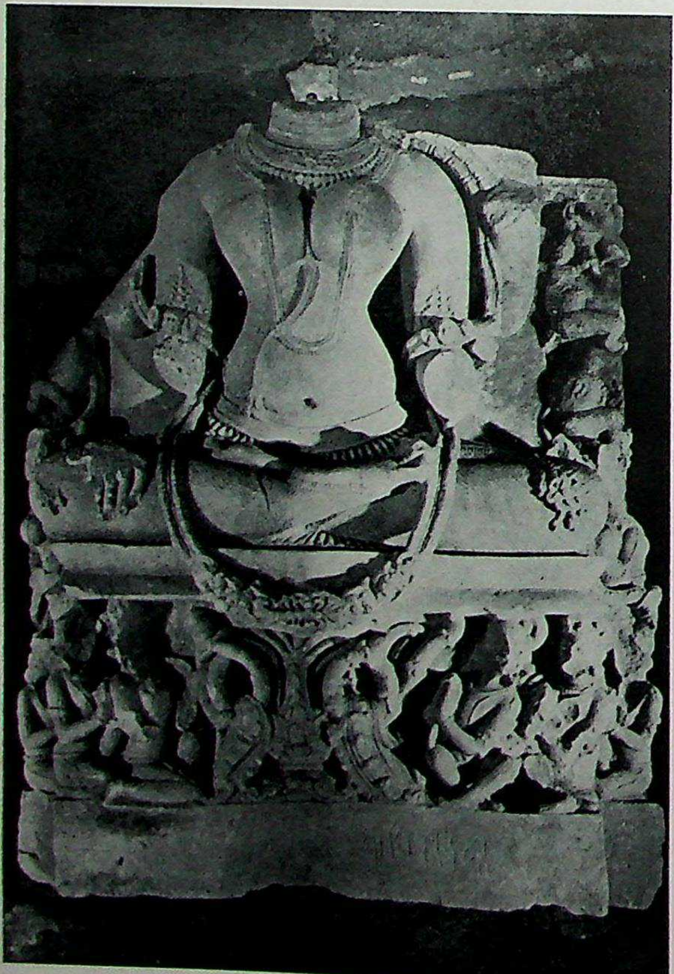
Pl. 22. *Śrī Maṁdodarī* (See. p. 64)

Pl. 23. *Śrī Sarvvatomukhi* (See p. 65)

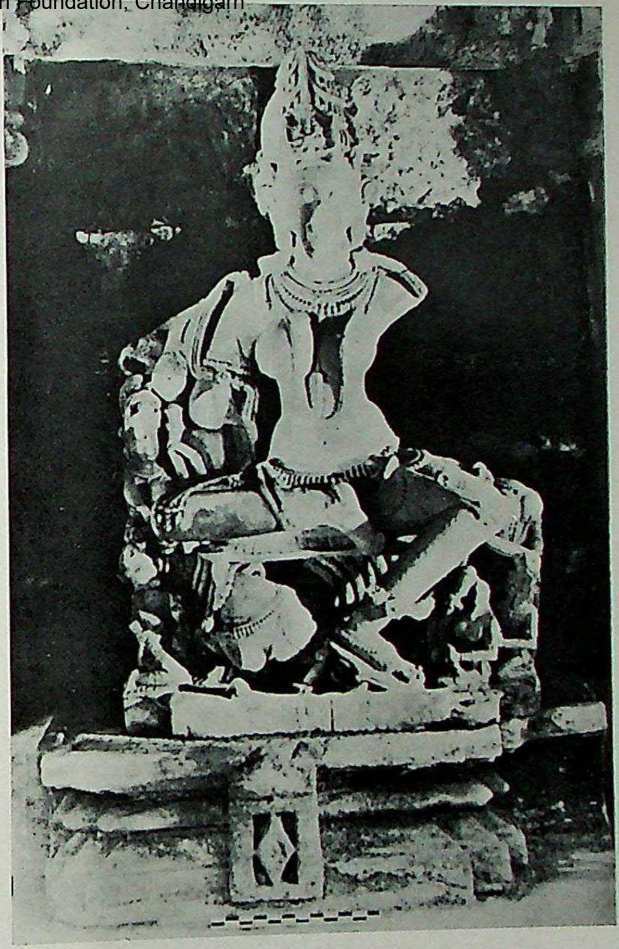




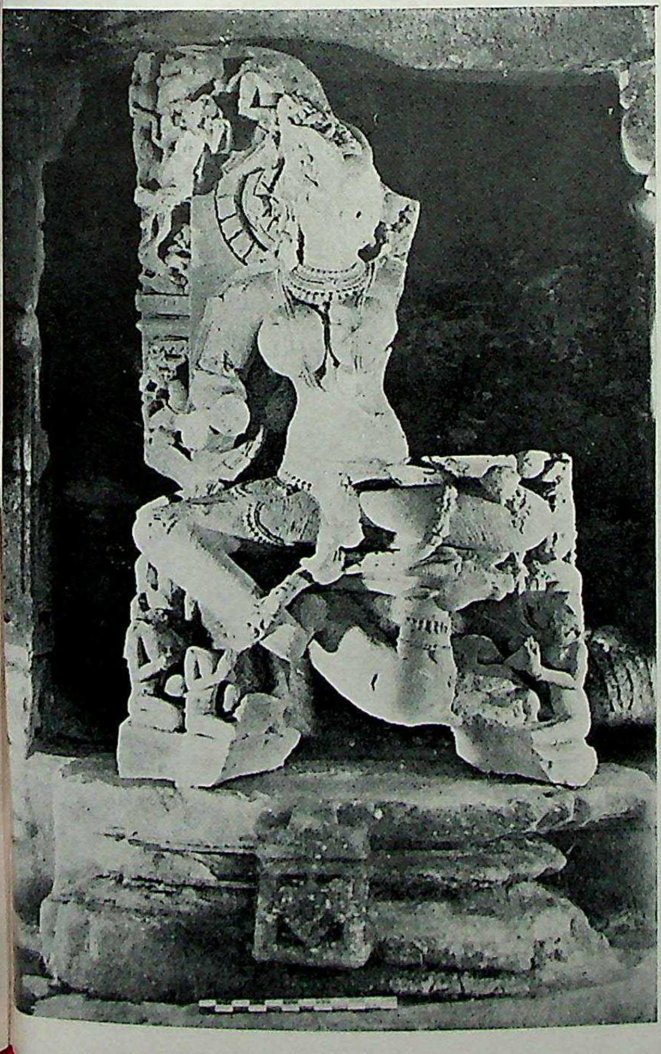
Pl. 25. *Śrī Khemukhī* (See p. 68)



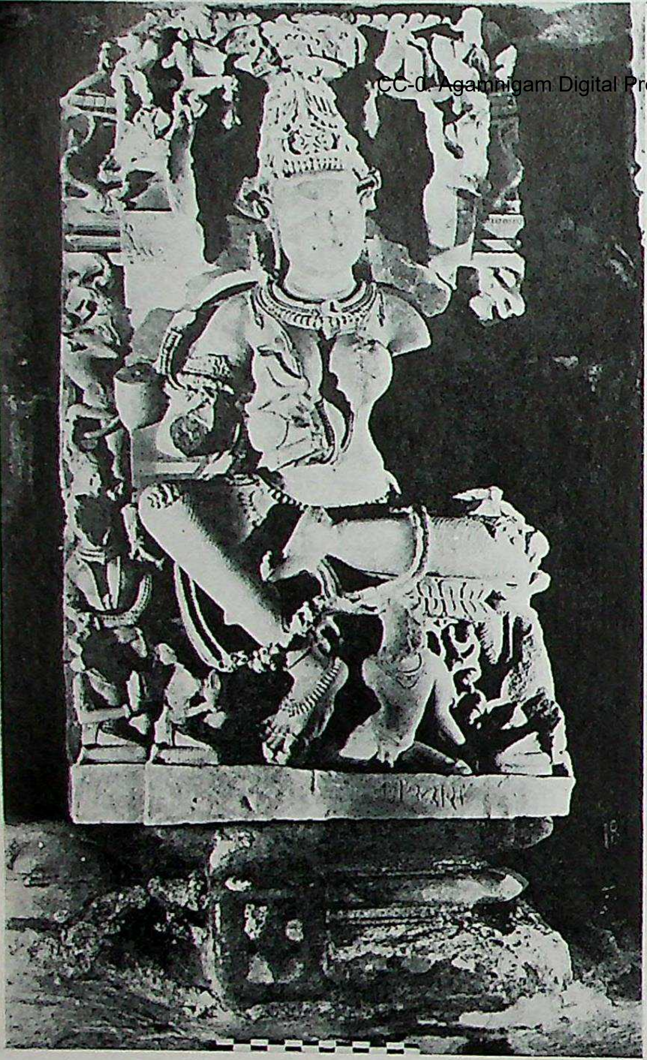
Pl. 24. *Śrī Thirachittā* (See p. 67)



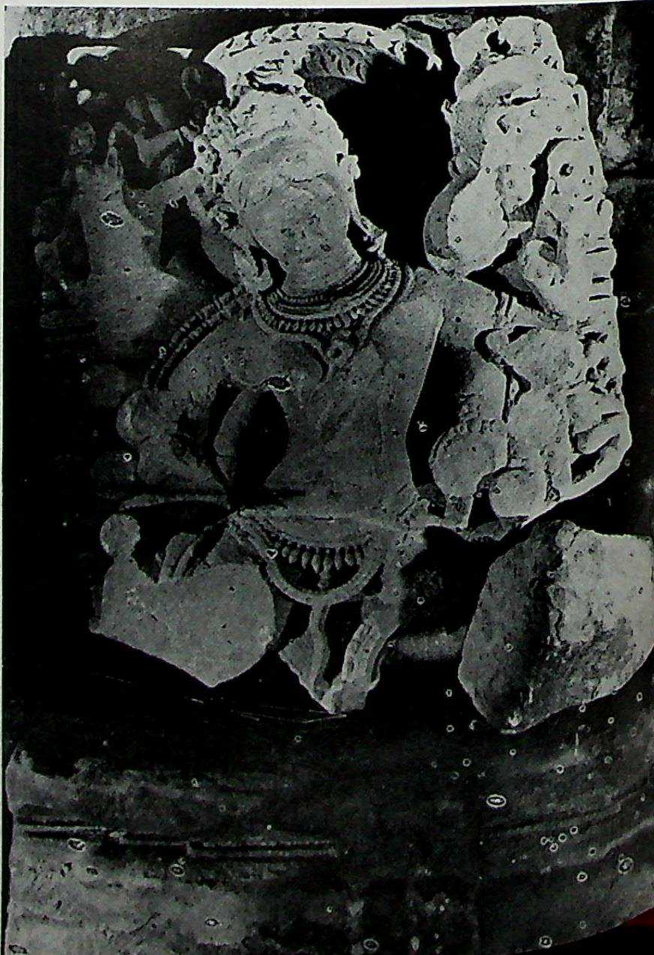
Pl. 26. *Śrī Jāmvavī* (See p. 69) ↑



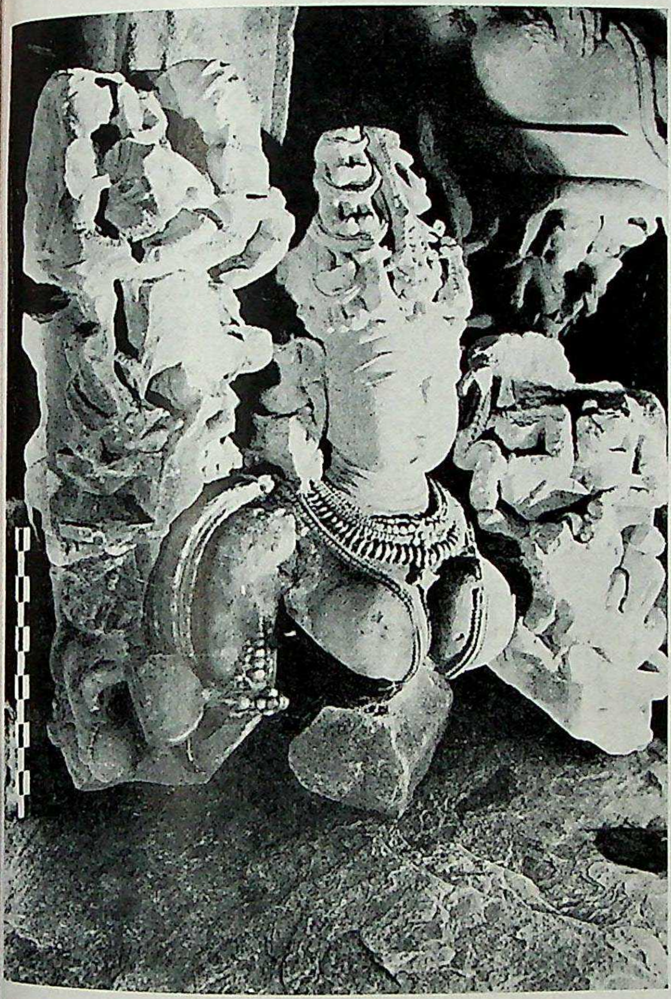
Pl. 27. Image No. 17 (See p. 70)



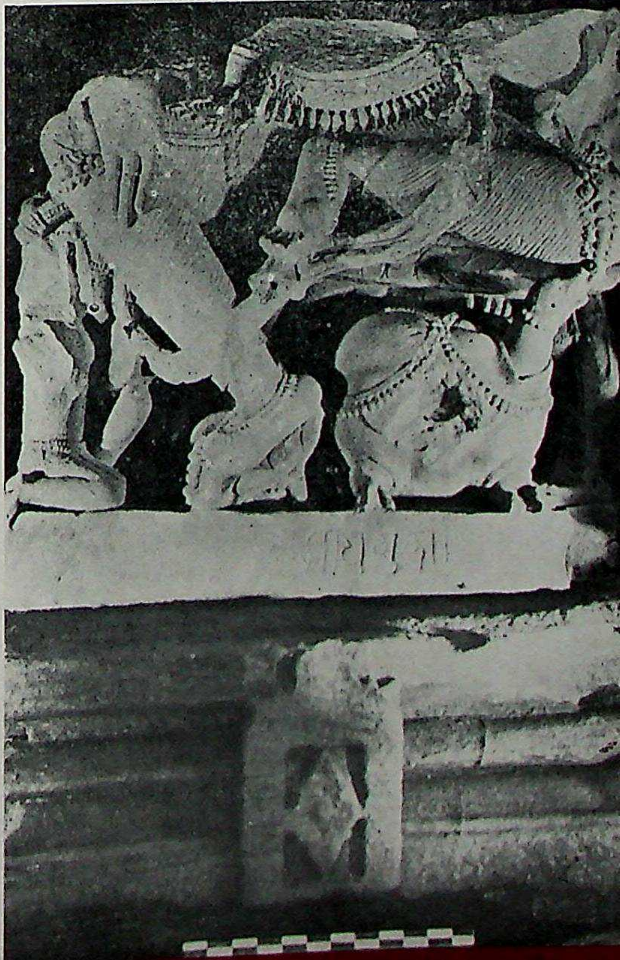
Pl. 28. *Śrī Auḍārā* (See p. 71) ↑



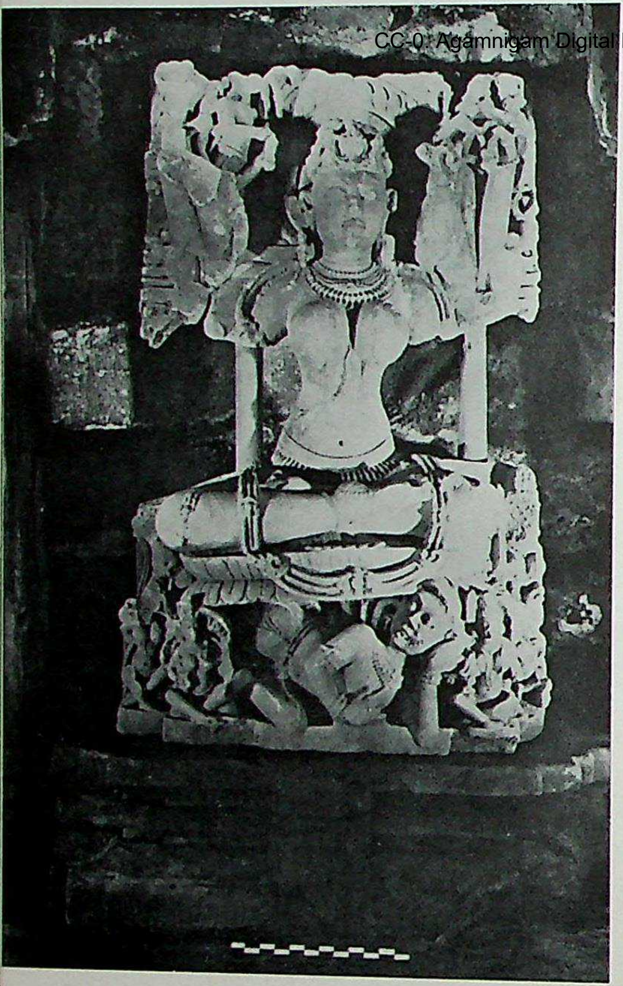
Pl. 29. Image No. 19. (See p. 72) →



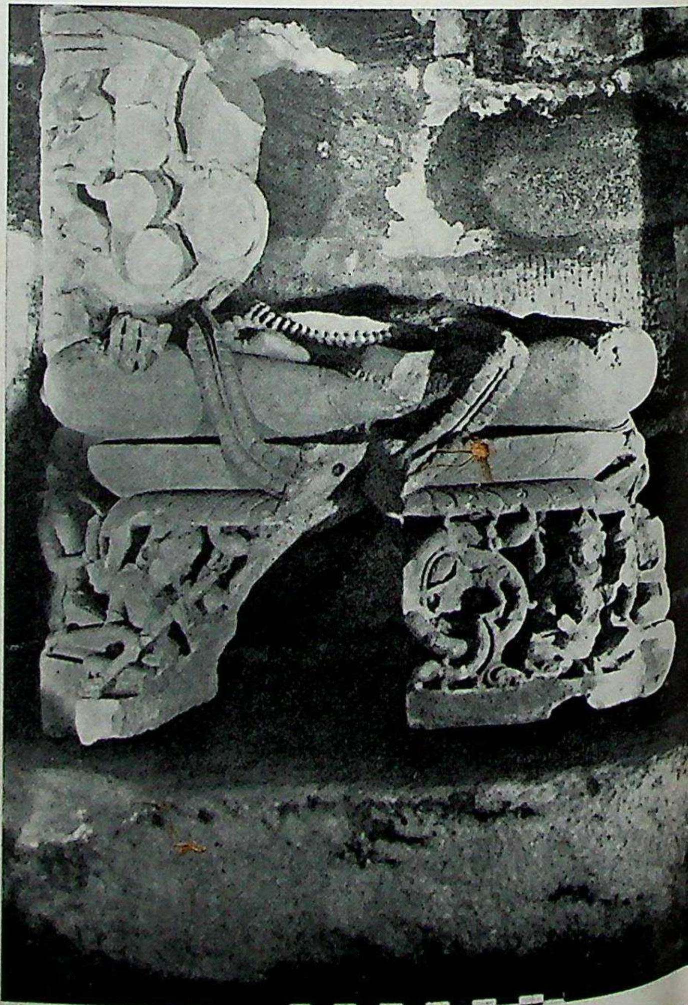
Pl. 31. Image No. 20-A (See p. 74) ↑



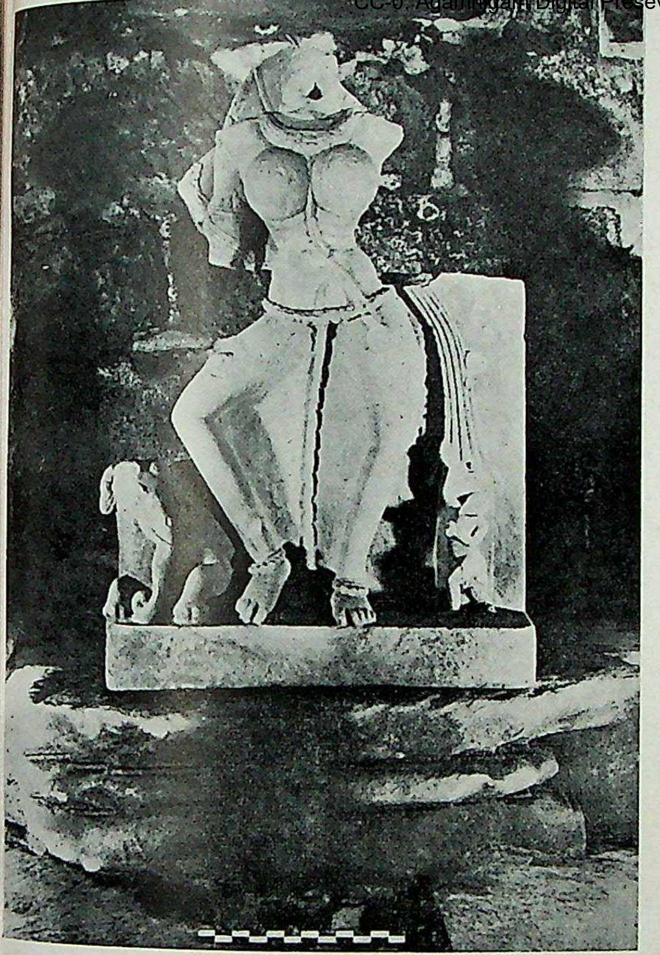
Pl. 30. *Śrī Yamunā* (See p. 73)



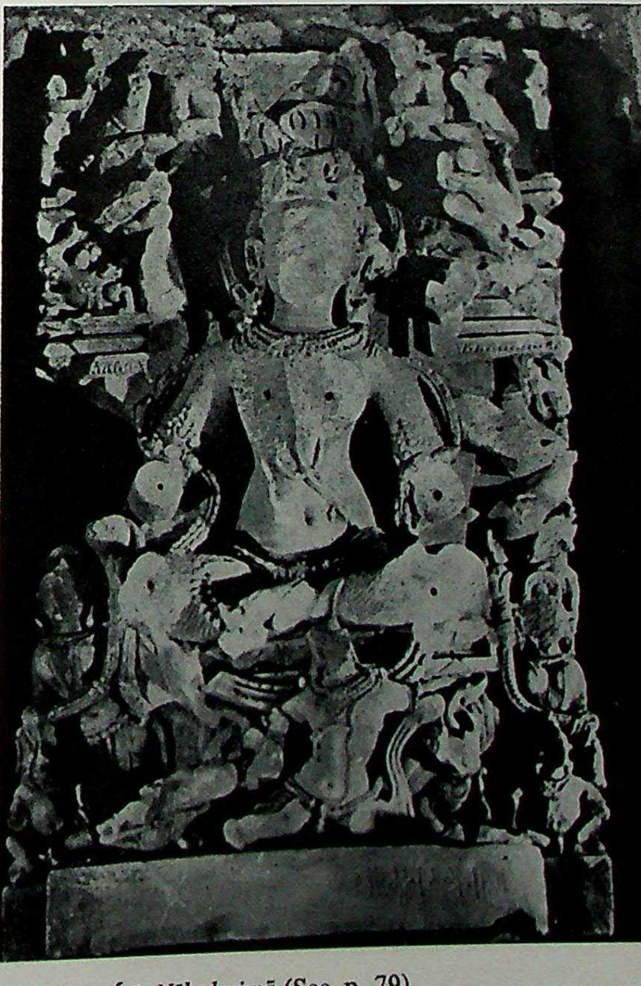
Pl. 34 *Śrī Pāṇḍavī* (See p. 77) ↑



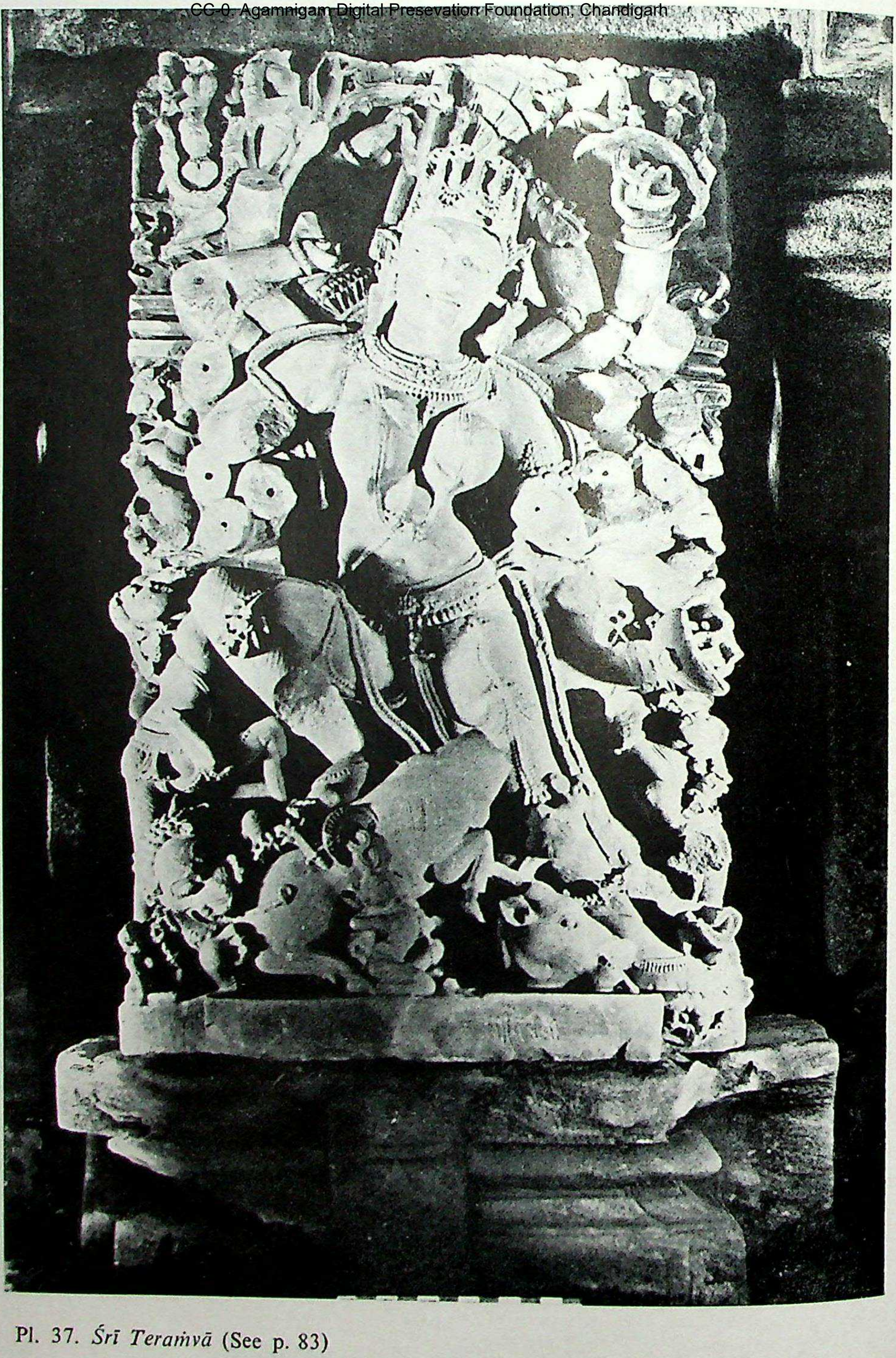
Pl. 32. Image No. 21 (See p. 75)



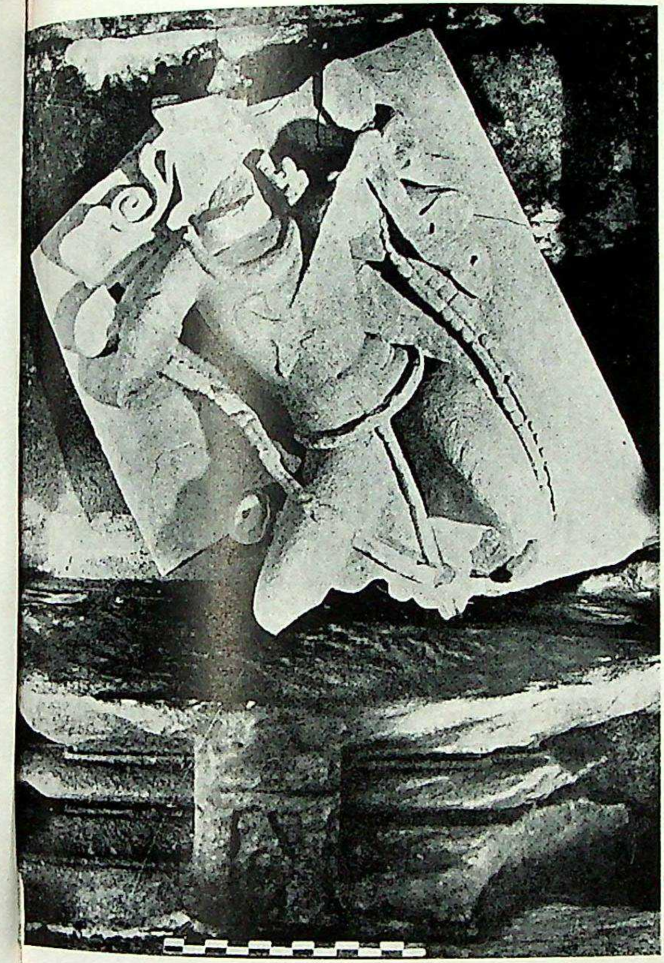
Pl. 33. Image No. 22 (See p. 76) ↑



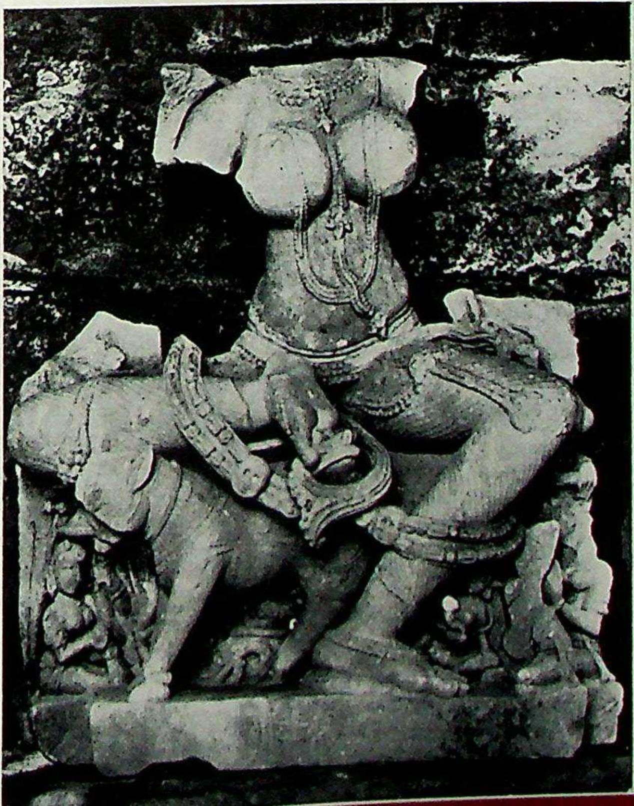
Pl. 35. *Śrī Nīladaṁvā* (See p. 79)



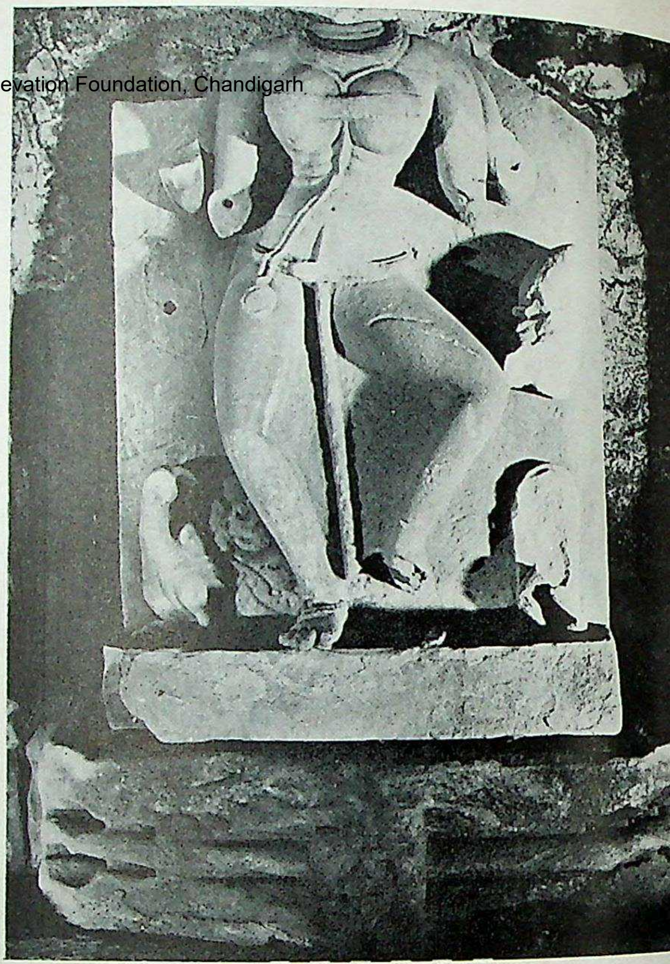
Pl. 37. *Śrī Teraṁvā* (See p. 83)



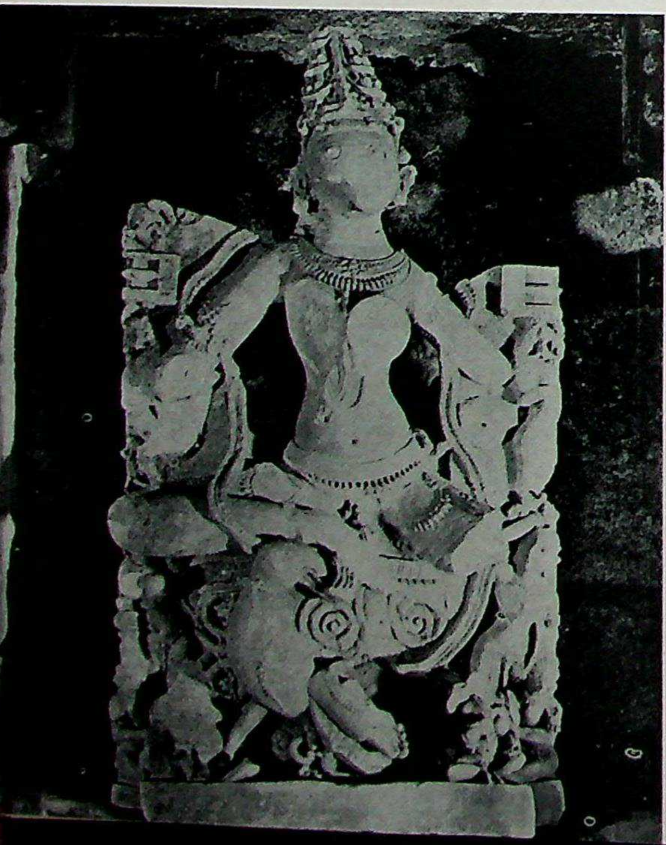
Pl. 36. Image No. 25 (See p. 82) ↑



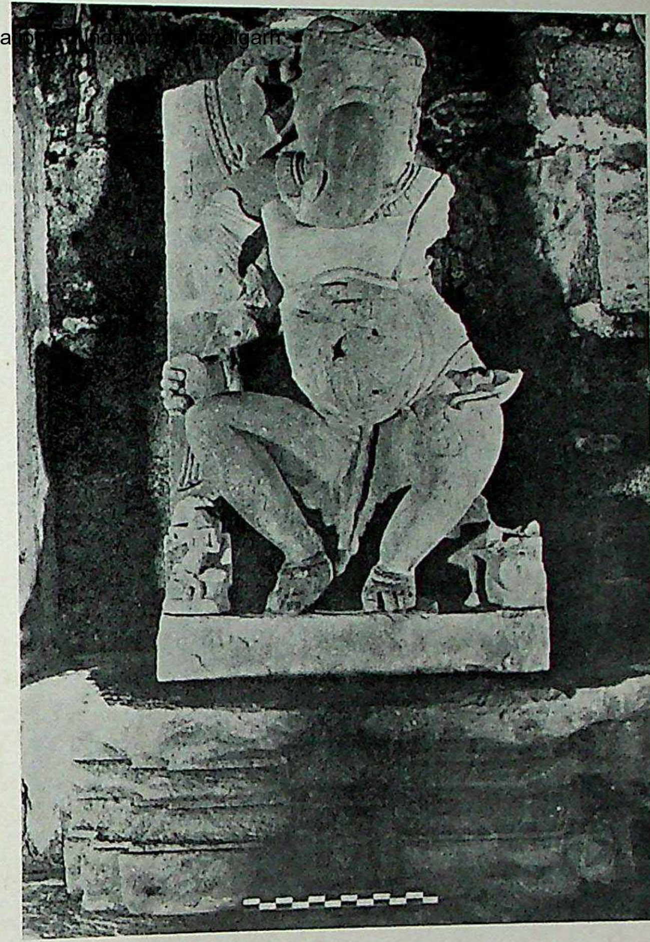
Pl. 38 *Śrī Ṣaṇḍinī* (See p. 85)



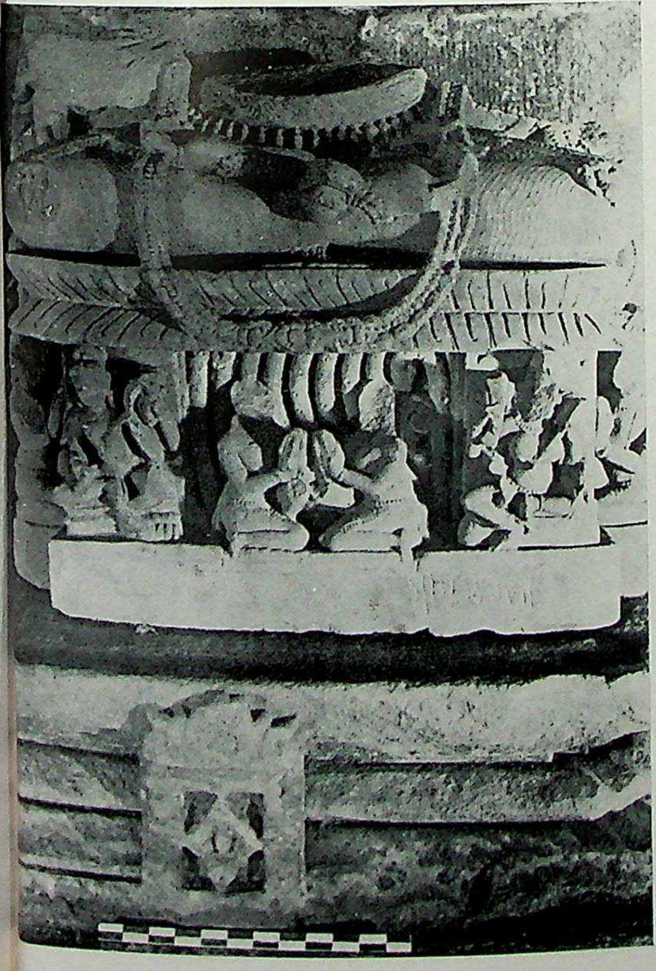
Pl. 41. Image No. 30 (See p. 89) ↑



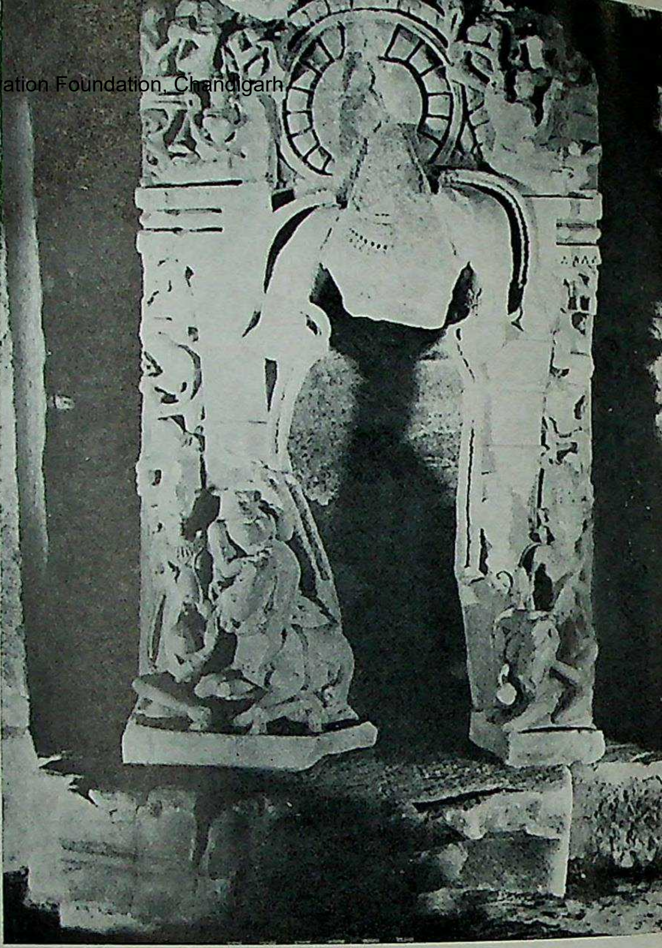
Pl. 39. *Śrī Piṁgalā* (See p. 86)



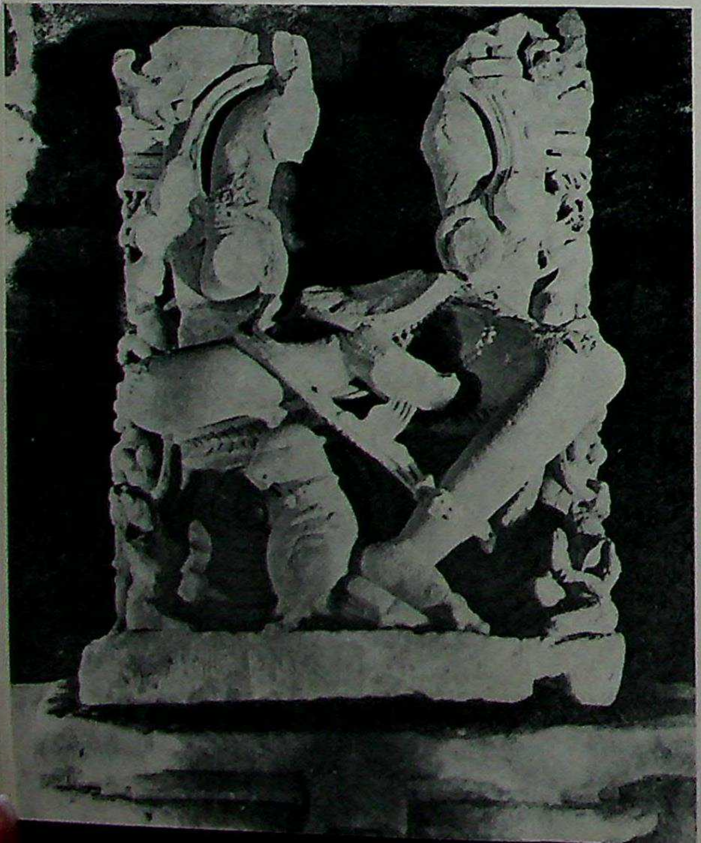
Pl. 42. *Gaṇeśa* (See p. 90)



Pl. 40. *Śrī Aḥkhalā* (See p. 88)

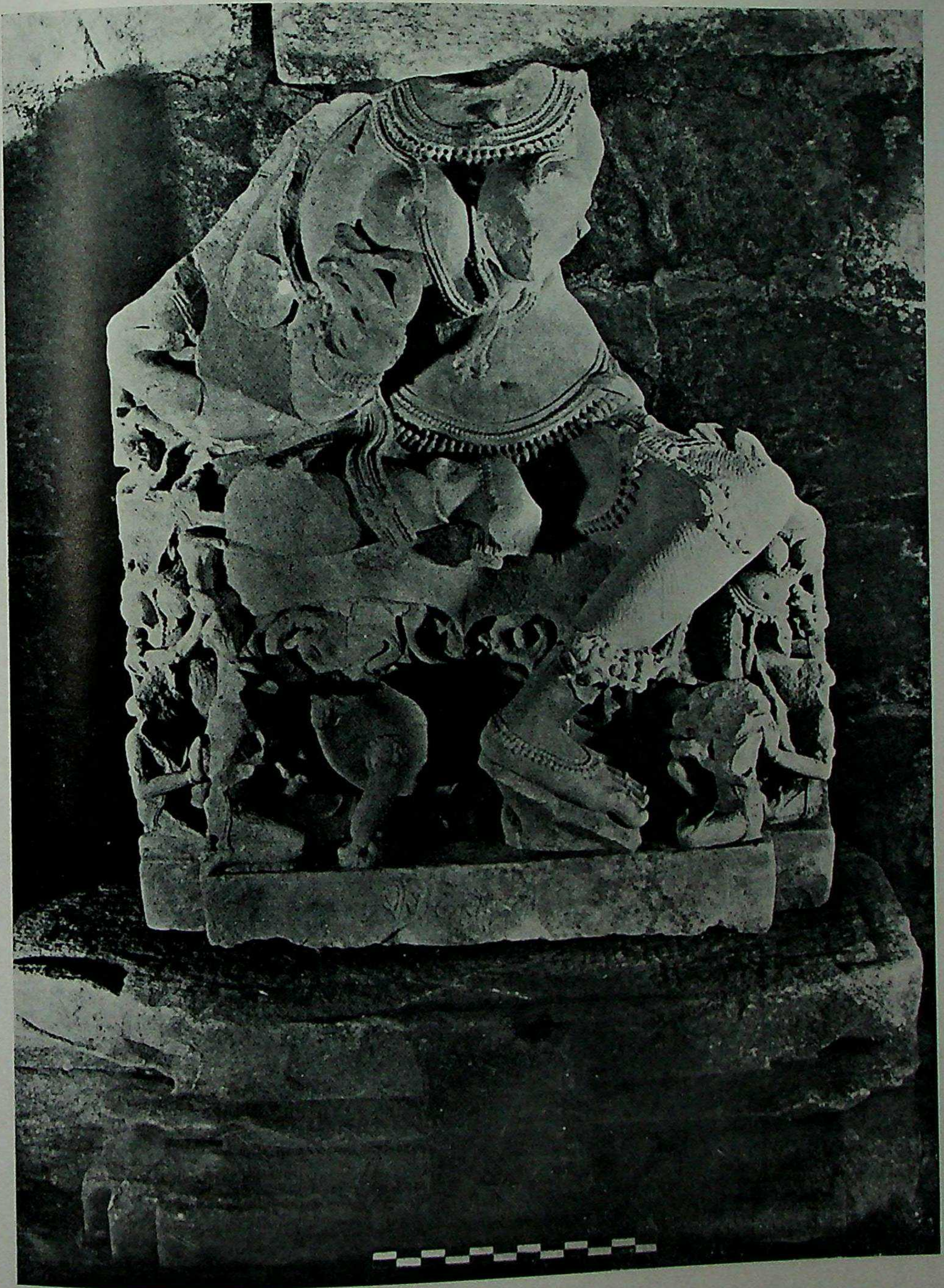


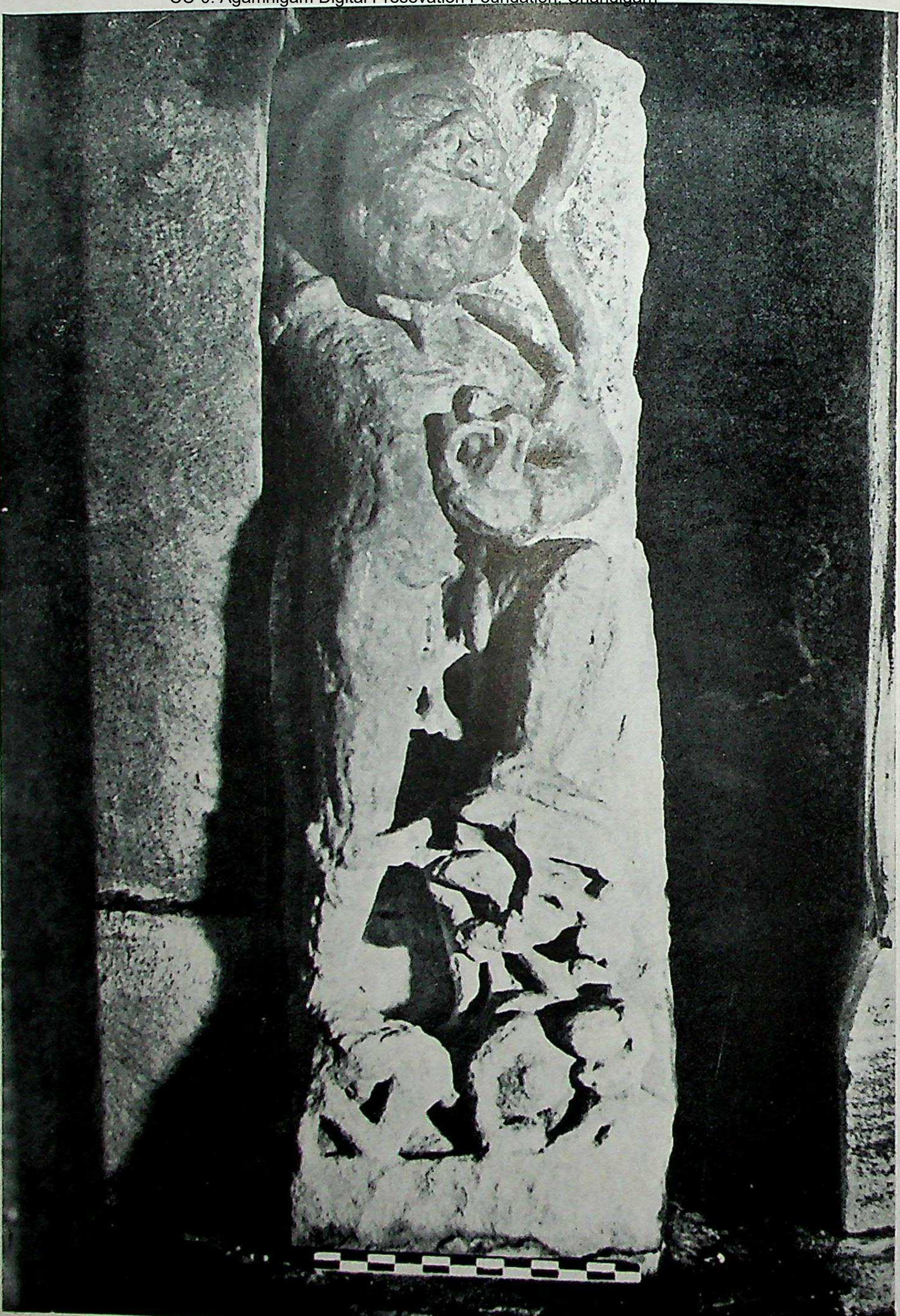
Pl. 44. Image No. 33 (See p. 92) ↑



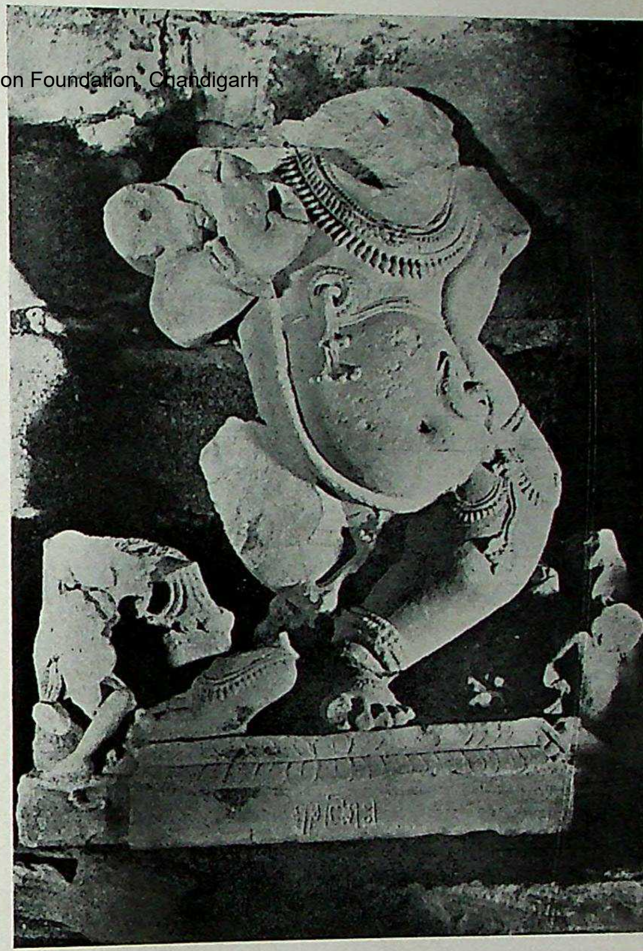
Pl. 43. *Śrī Māsa* (?) *varddhanī* (See p. 91)

Pl. 45. *Śrī Riḍhālīdevī* (See p. 93)

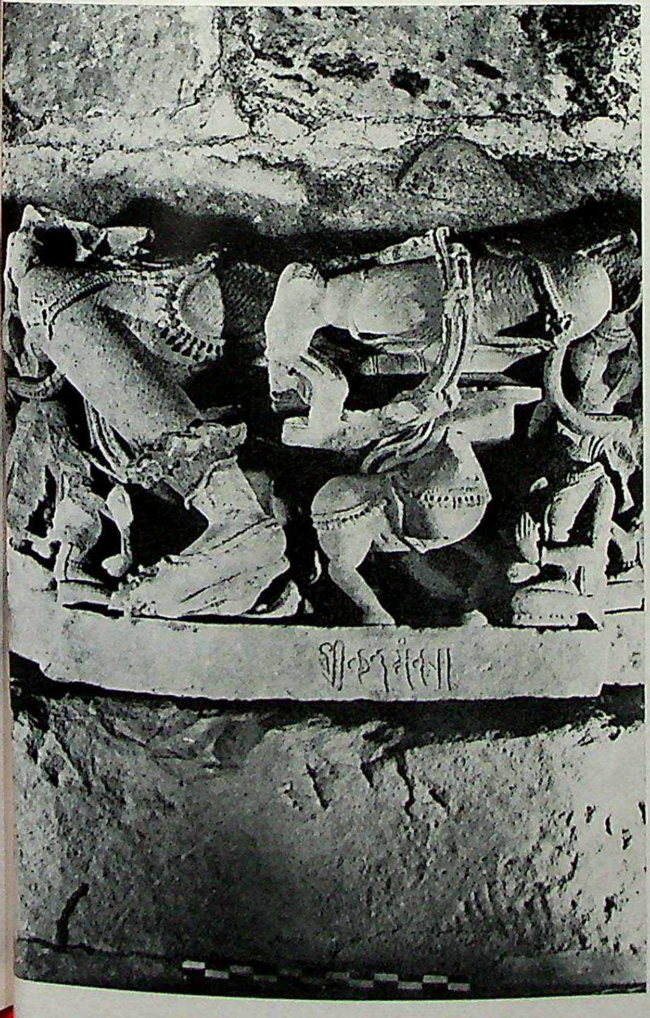




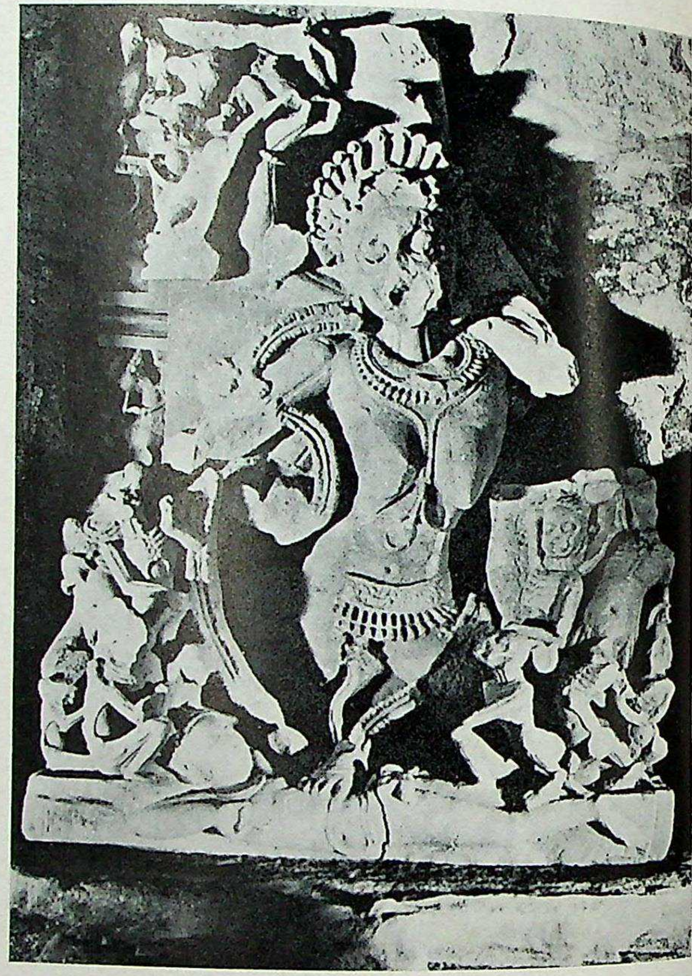
Pl. 46. Image No. 35 (See p. 94)



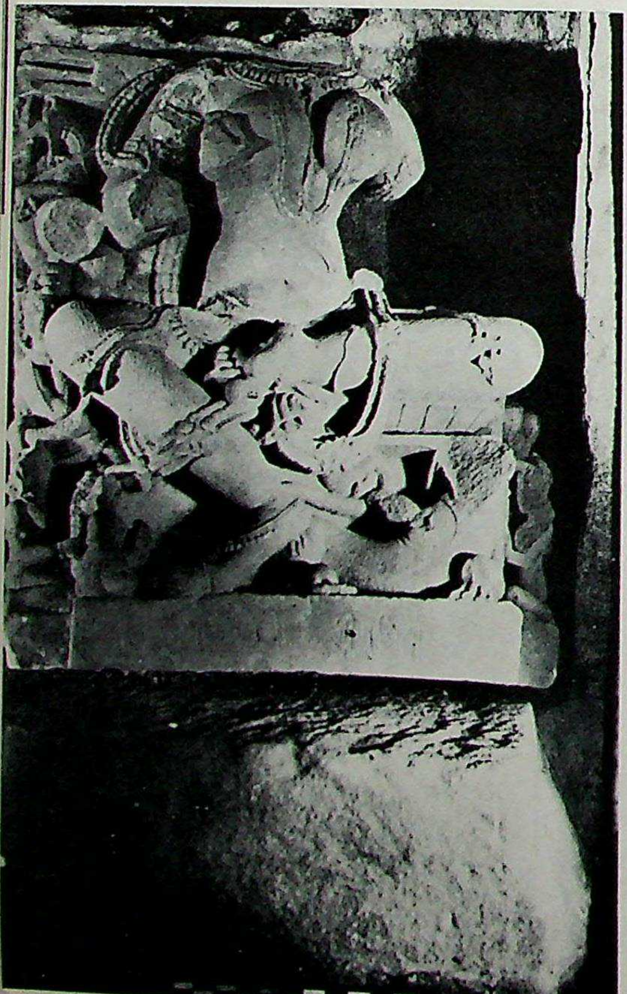
Pl .47. *Śrī Gaṇeśaḥ* (See p. 95) ↑



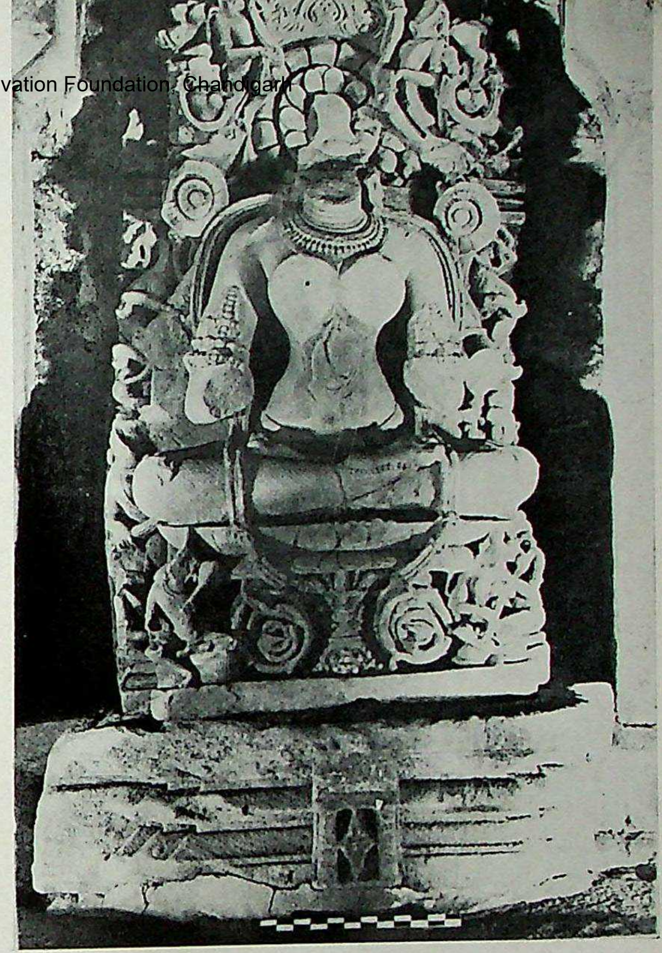
Pl. 48. *Śrī Chhatrasaṁvarā* (See p. 97)



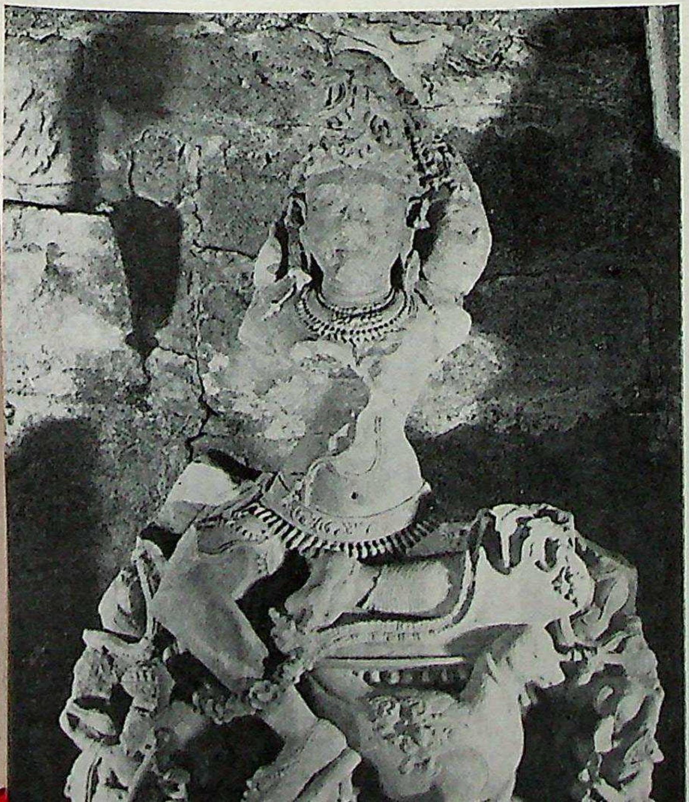
Pl. 50. *Śrī Chaṇḍikā* (See p. 100)



Pl. 49. *Śrī Ajitā* (See p. 99)

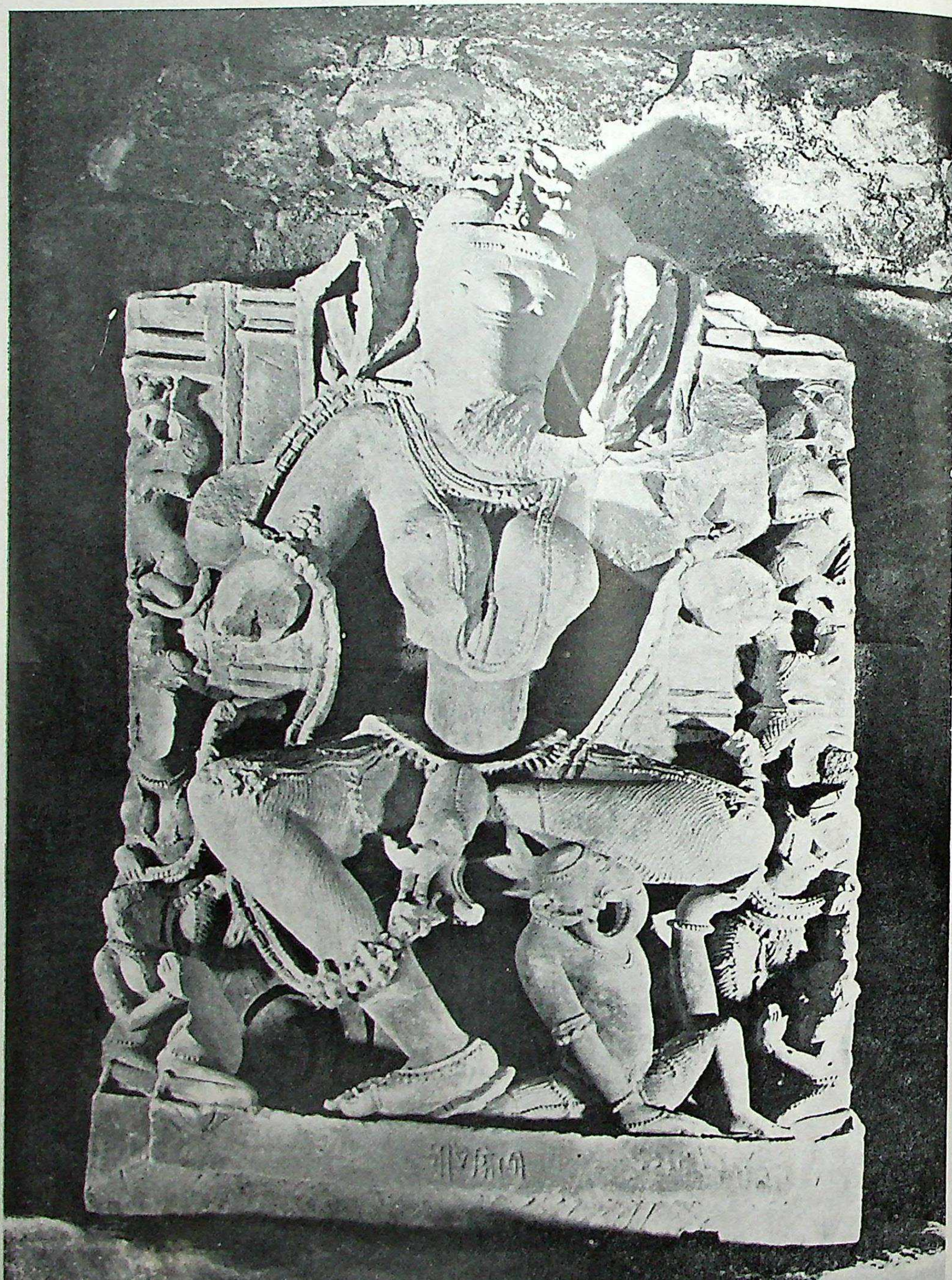


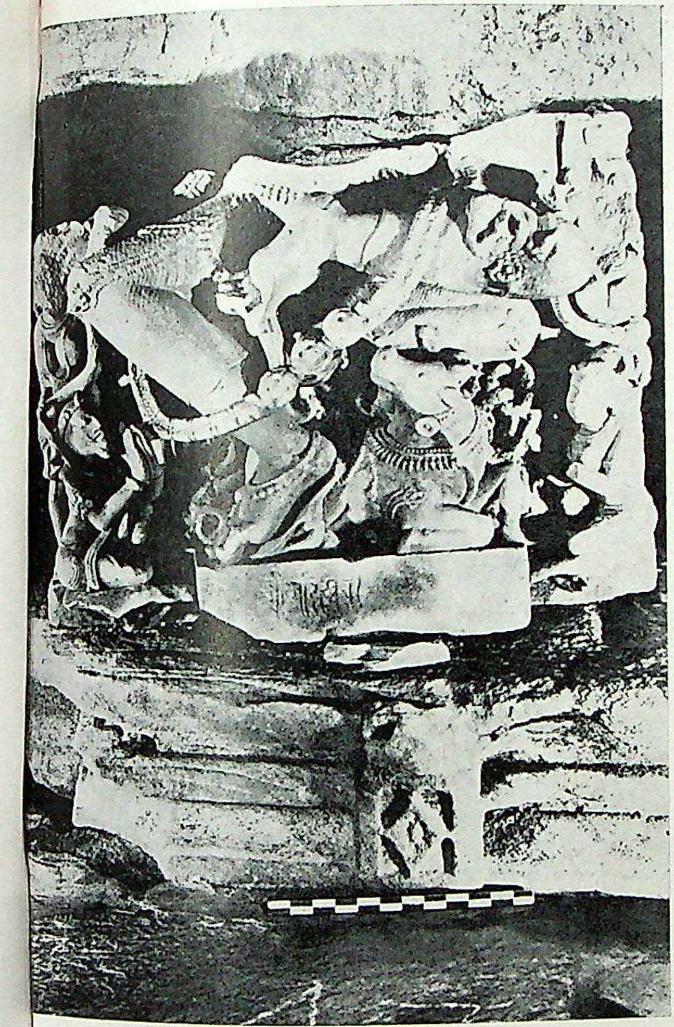
Pl. 51. *Śrī Ānandā* (See p. 102) ↑



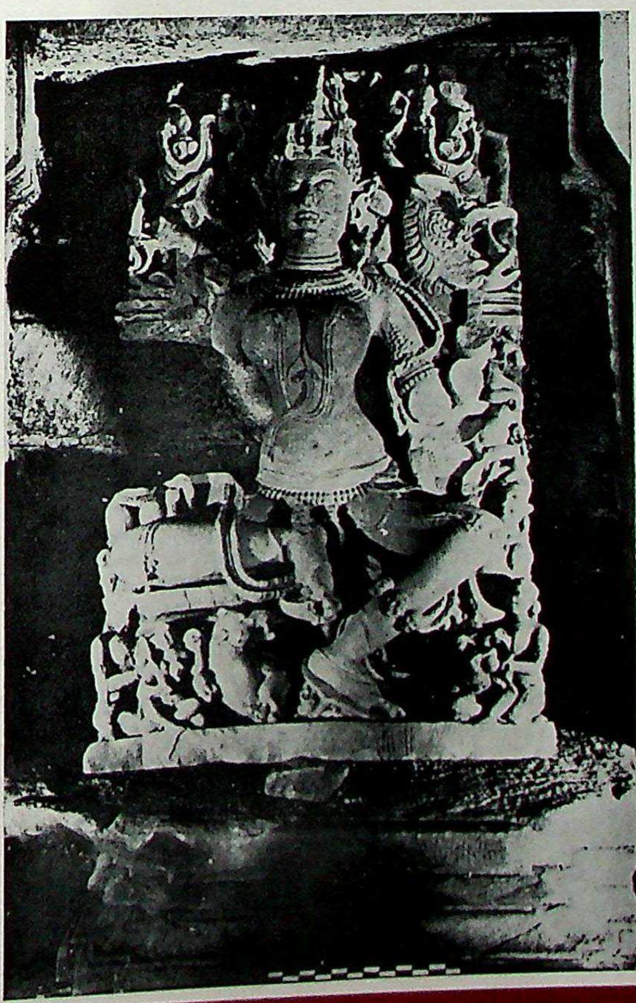
Pl. 53. *Śrī Brahmāṇī* (See p. 105)

Pl. 52. *Śrī Aingiṇī* (See p. 104)

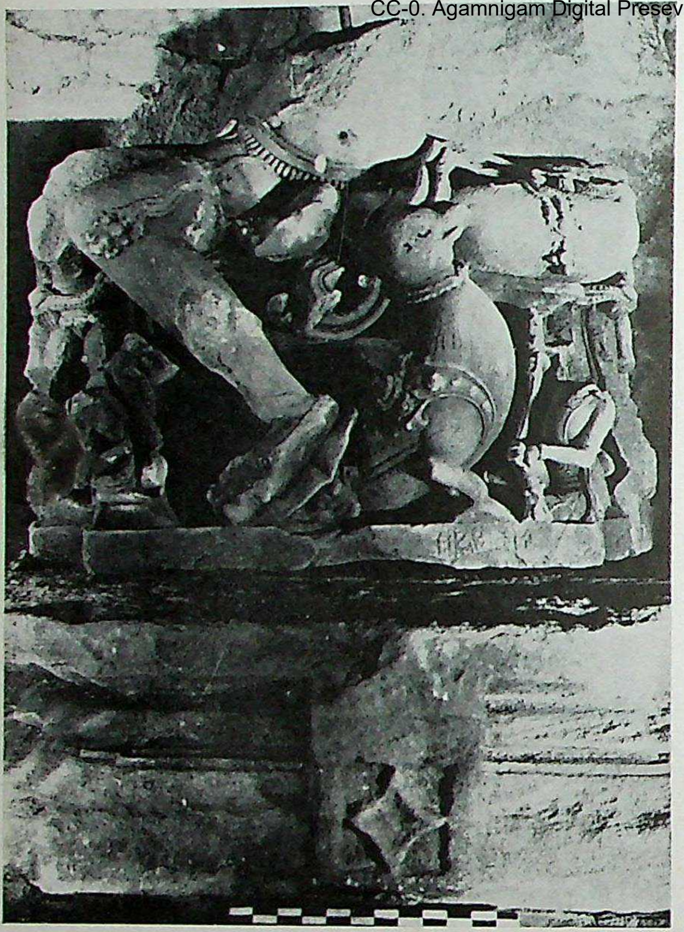




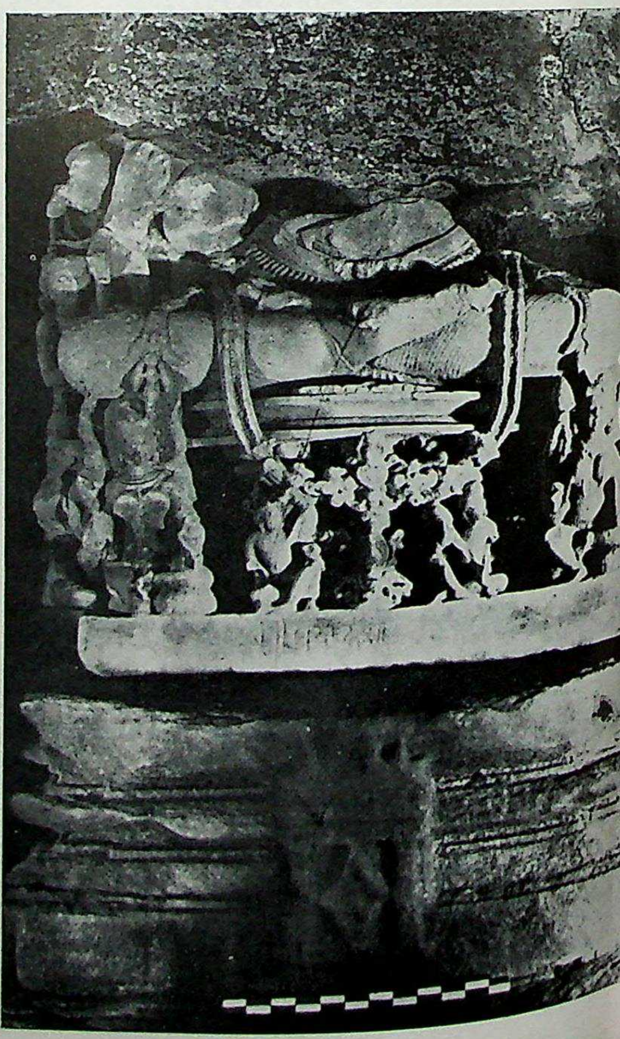
Pl. 54. *Śrī Māheśvarī* (See p. 106) ↑



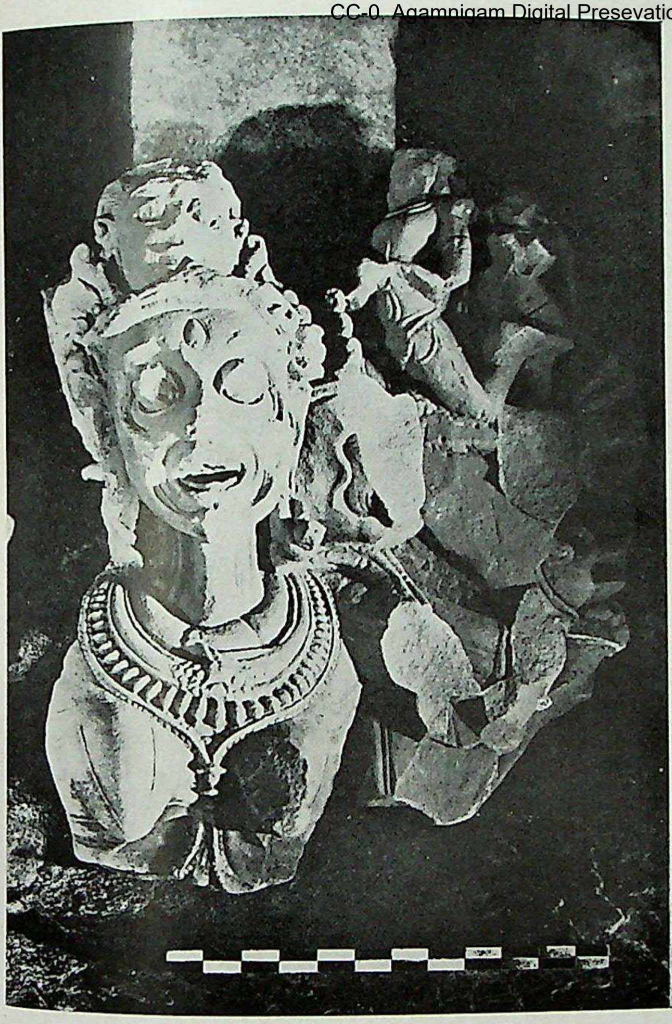
Pl. 55. *Śrī Ṭakārī* (See p. 107)



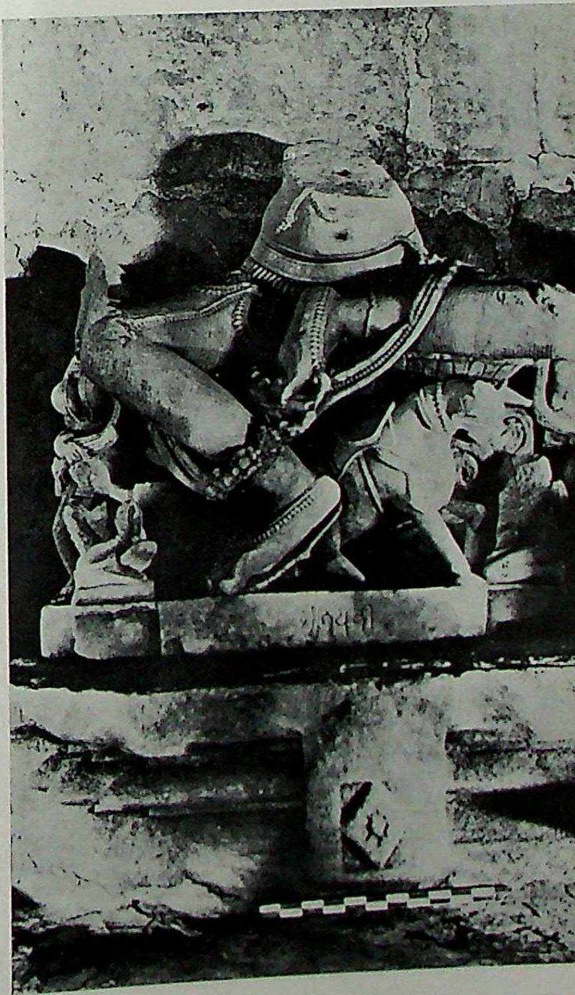
Pl. 59. *Śrī Haṁsinī* (See p. 112)



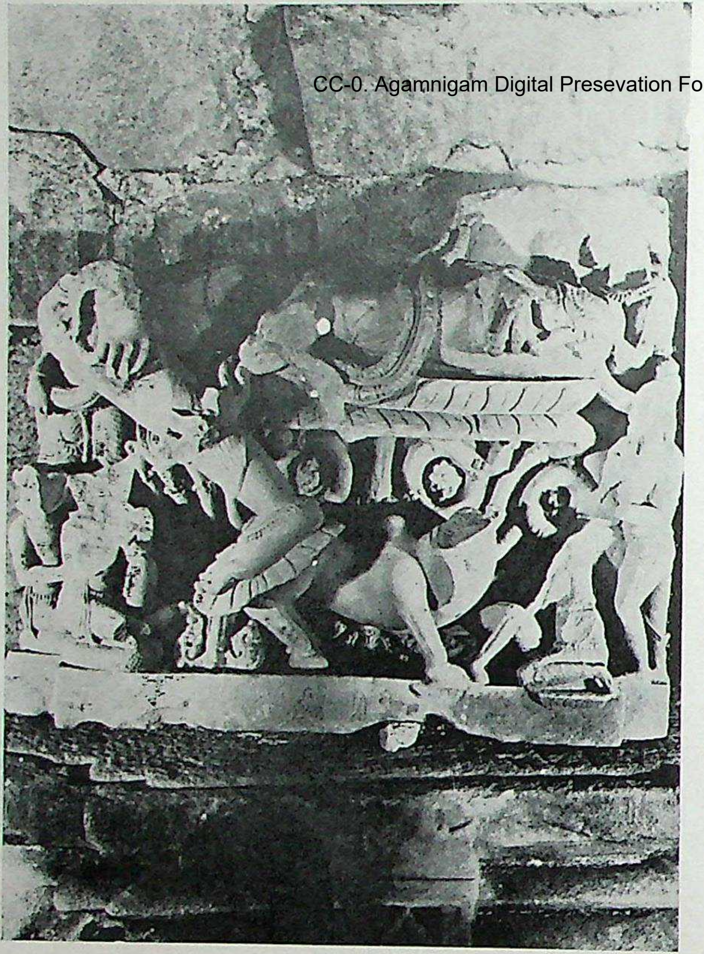
Pl. 58. *Śri Padmahaṁsā* (See p. 111)



Pl. 57. Image No. 45-A (See p. 110)

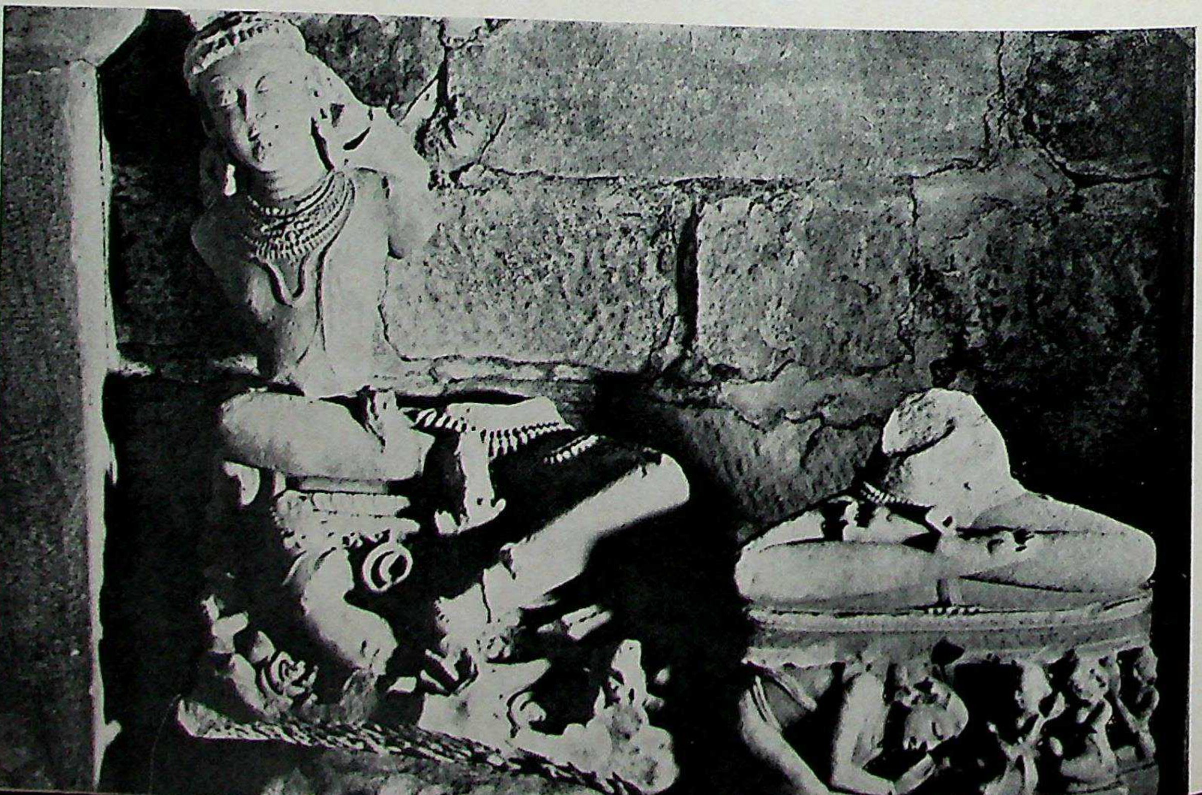


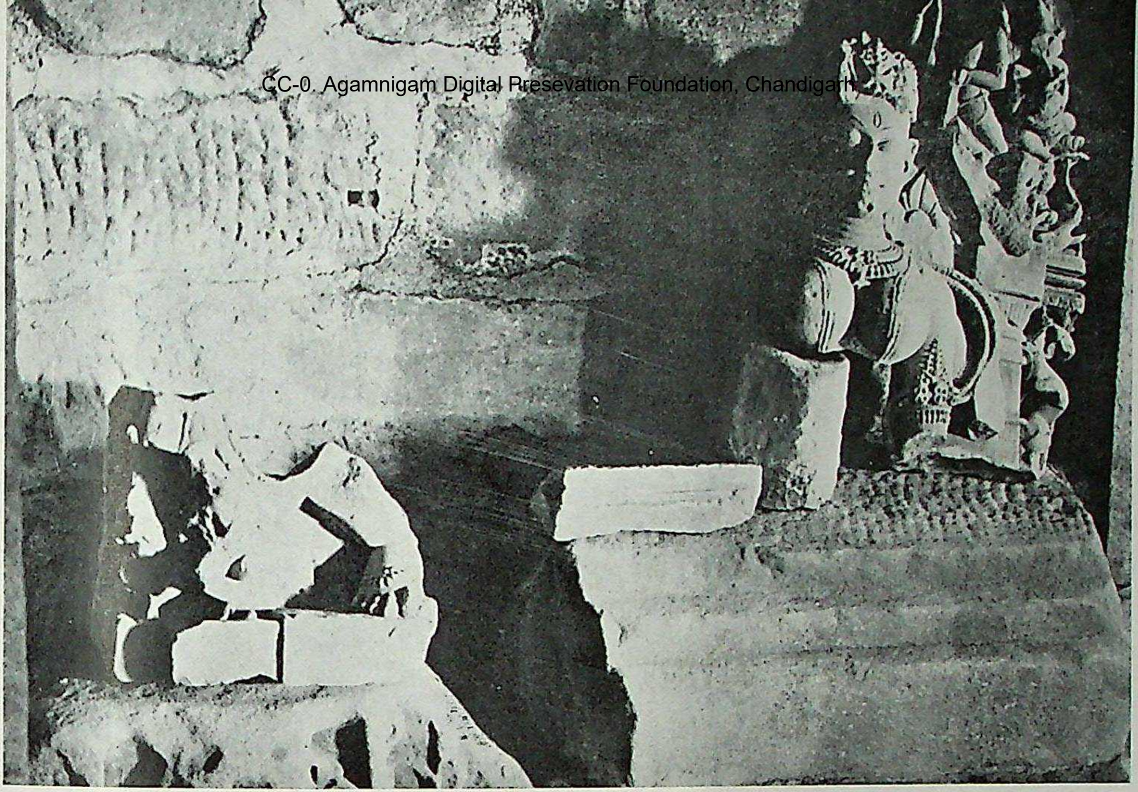
Pl. 56. *Śrī Tapanī* (See p. 109)



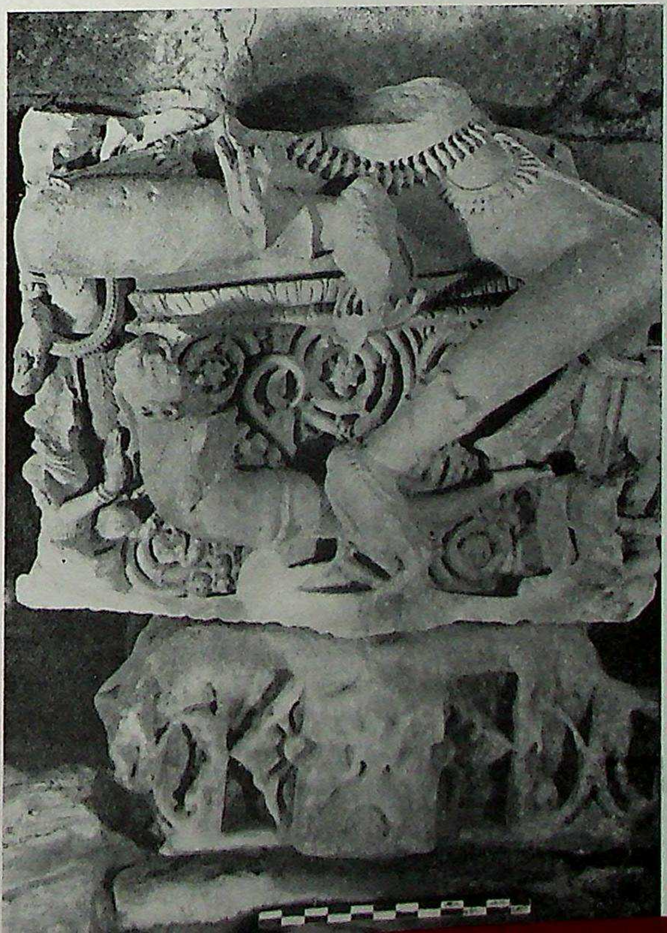
Pl. 63. *Śrī Īśvarī* (See p. 118)

Pl. 61. Image No. 48, 49 and 49-B (See pp. 114 and 115)



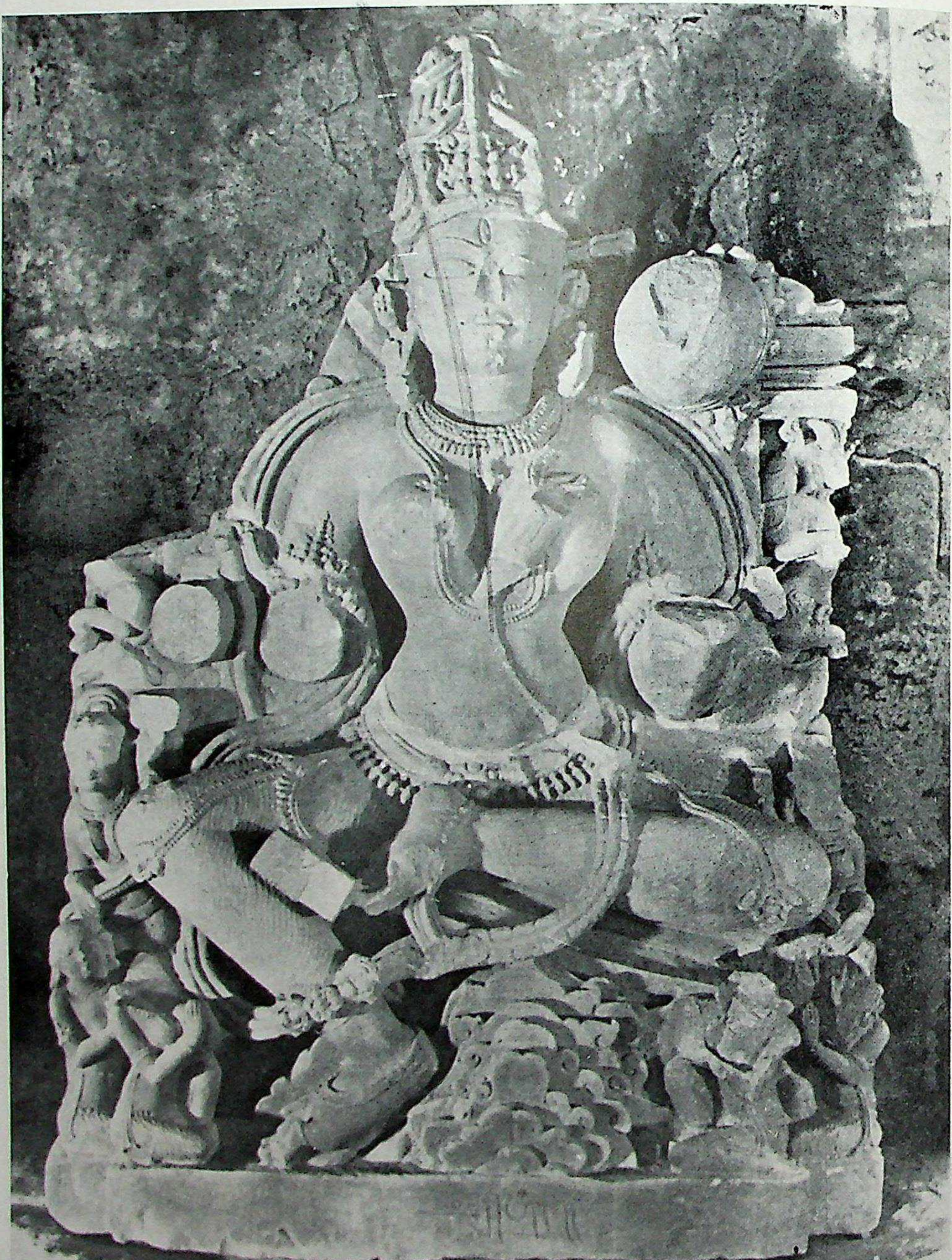


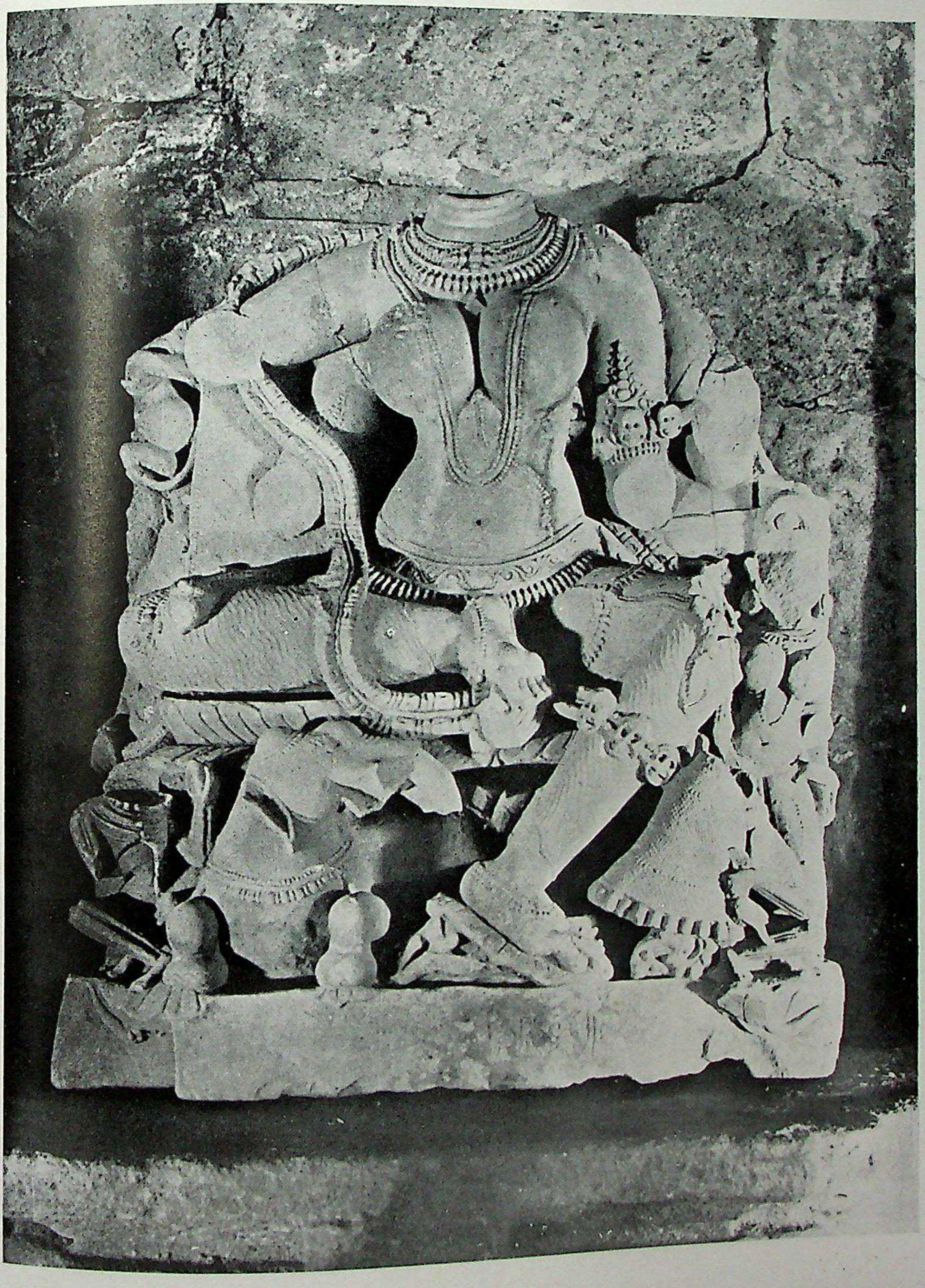
Pl. 62. Image No. 49-A and 49 (Duplicate No.) (See p. 117)



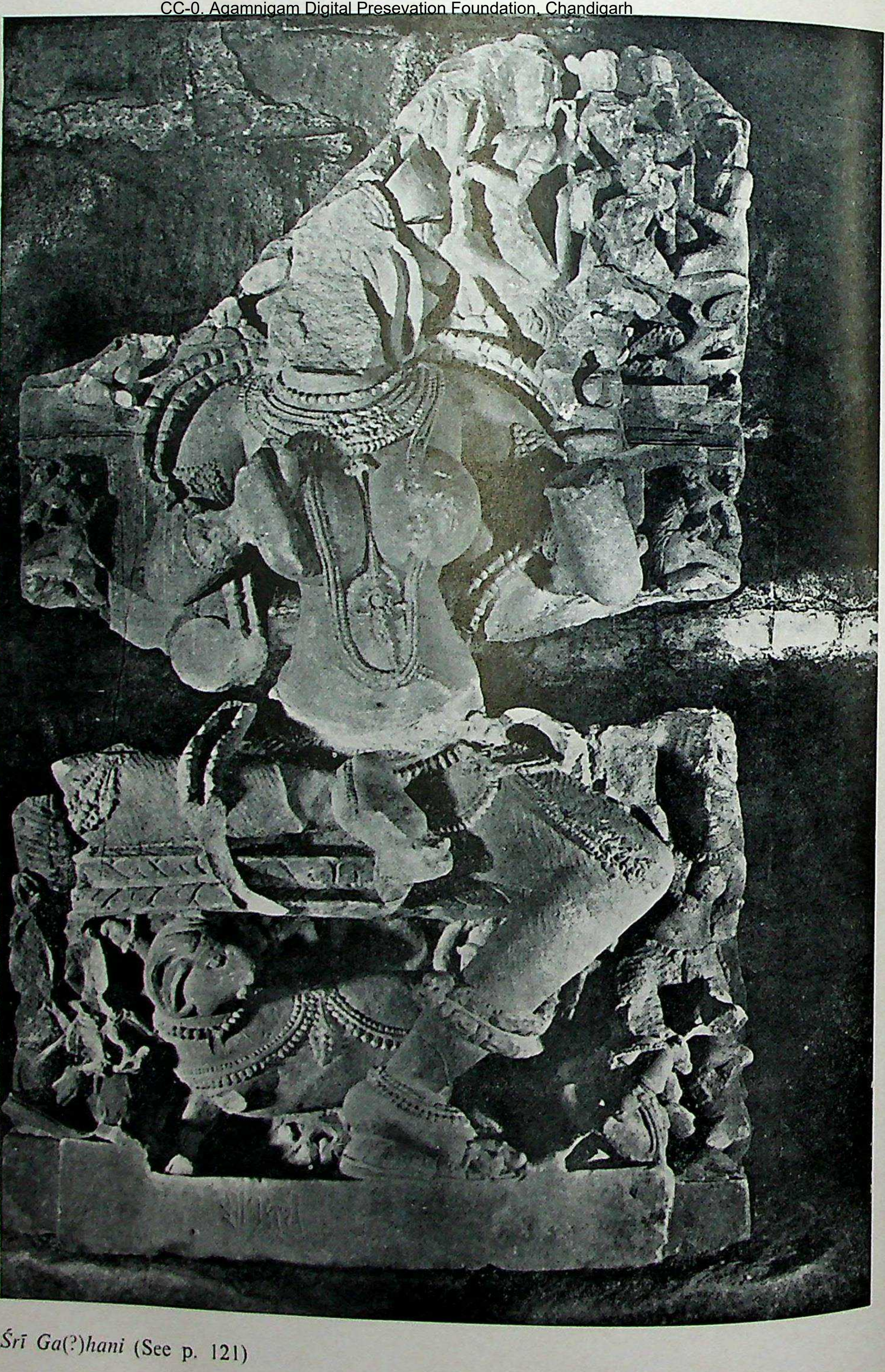
Pl. 60. Image No. 48 (See p. 113)

Pl. 64. *Śrī Ṭhaṇī* (See p. 119)

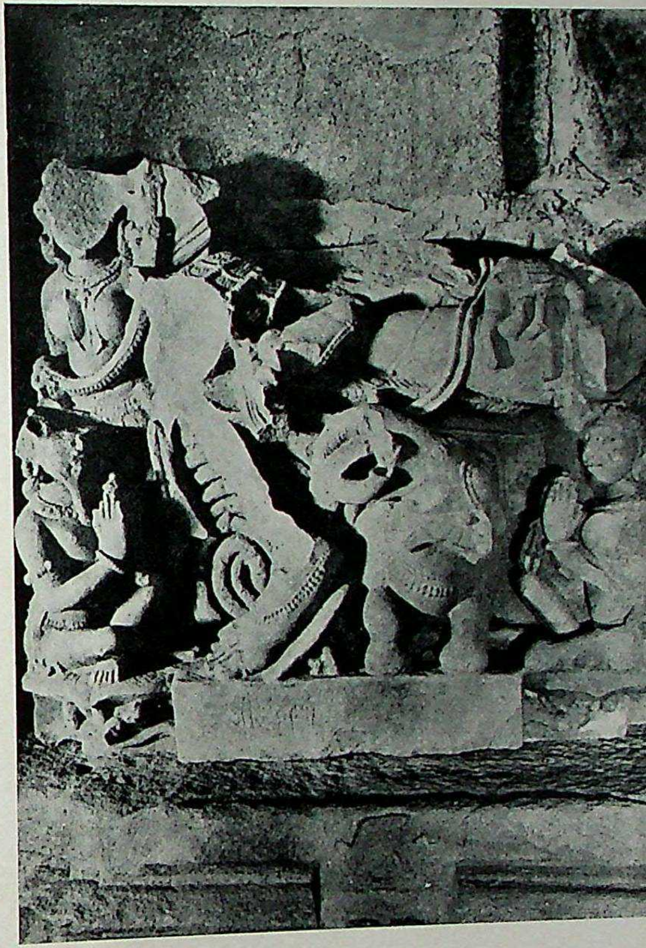




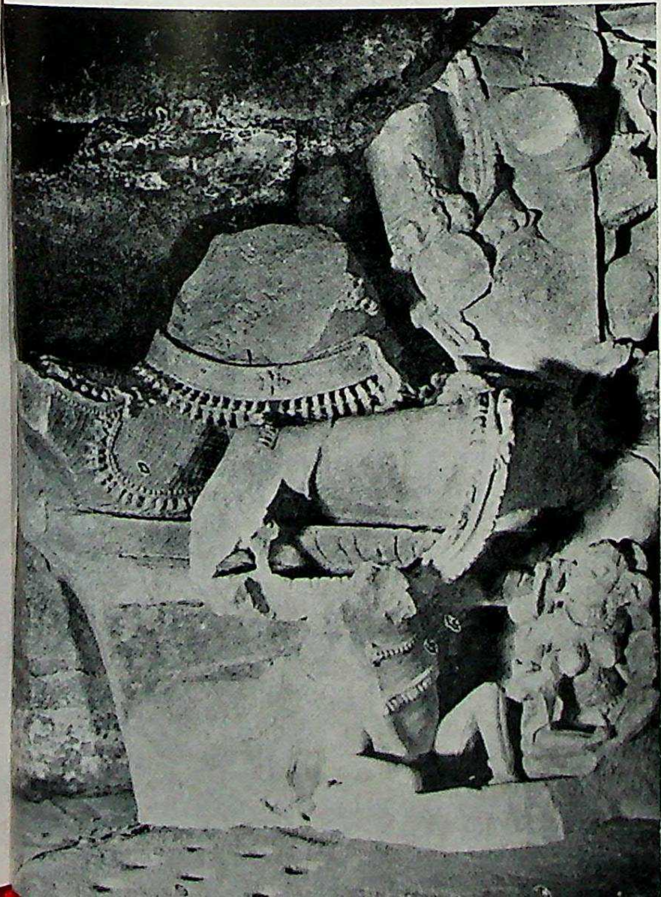
Pl. 65. *Śrī Indrajālī* (See p. 120)



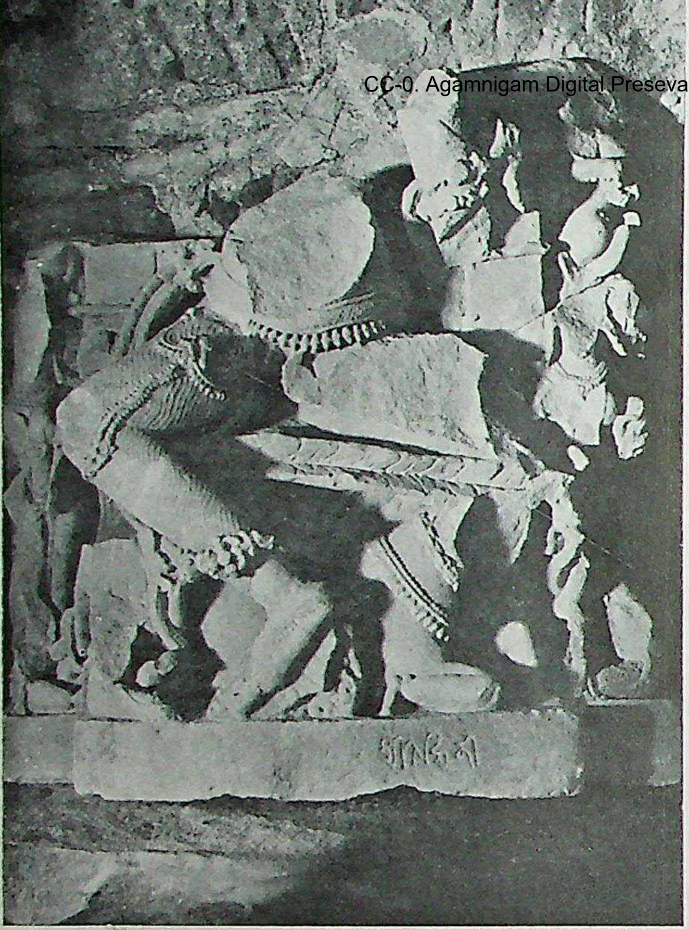
Pl. 66. *Śrī Ga(?)hani* (See p. 121)



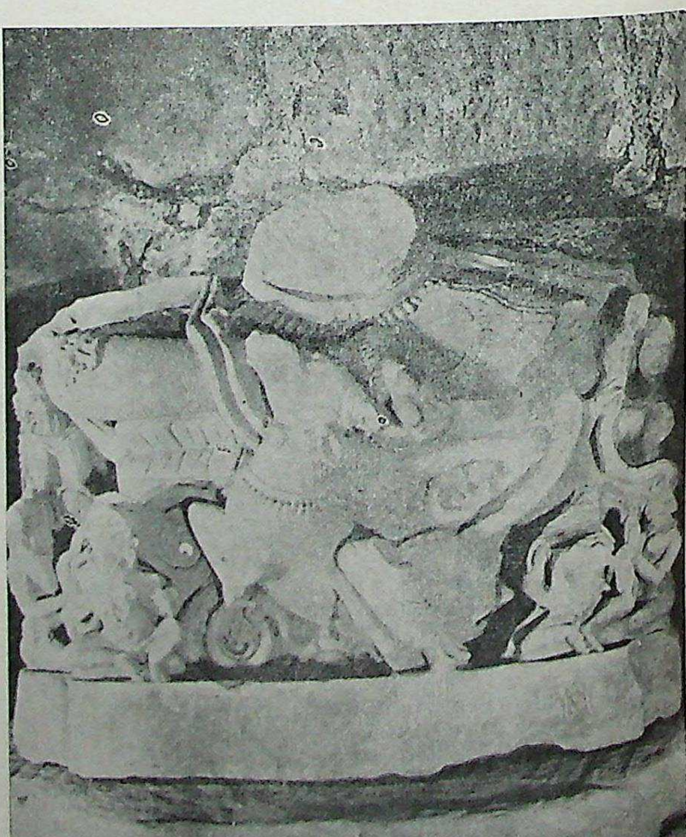
Pl. 68. *Śrī Indrāṇī* (See p. 123) ↑



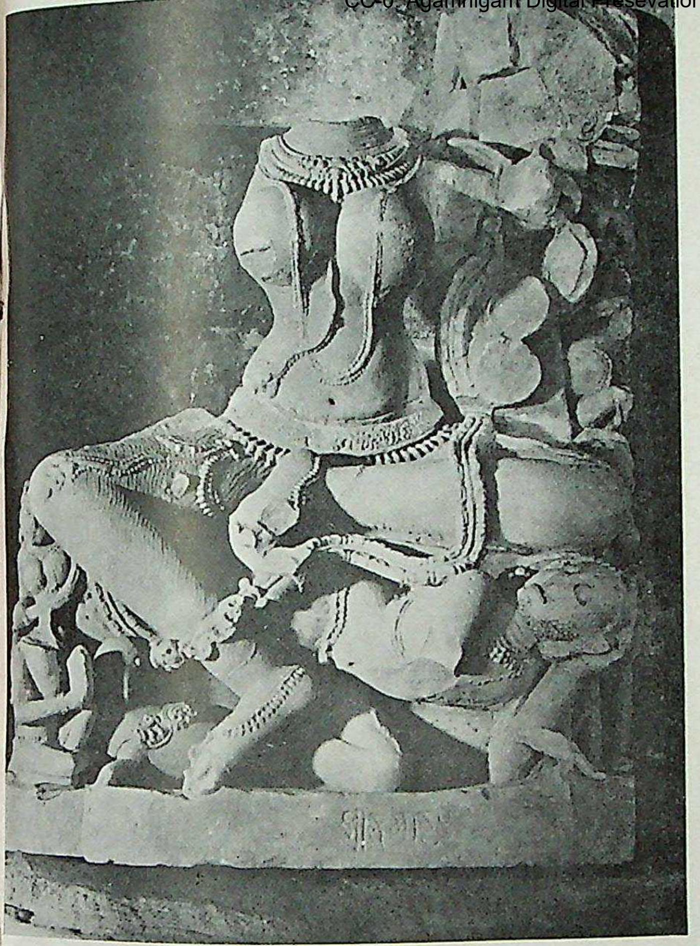
Pl. 67. Image No. 54 (See p. 122)



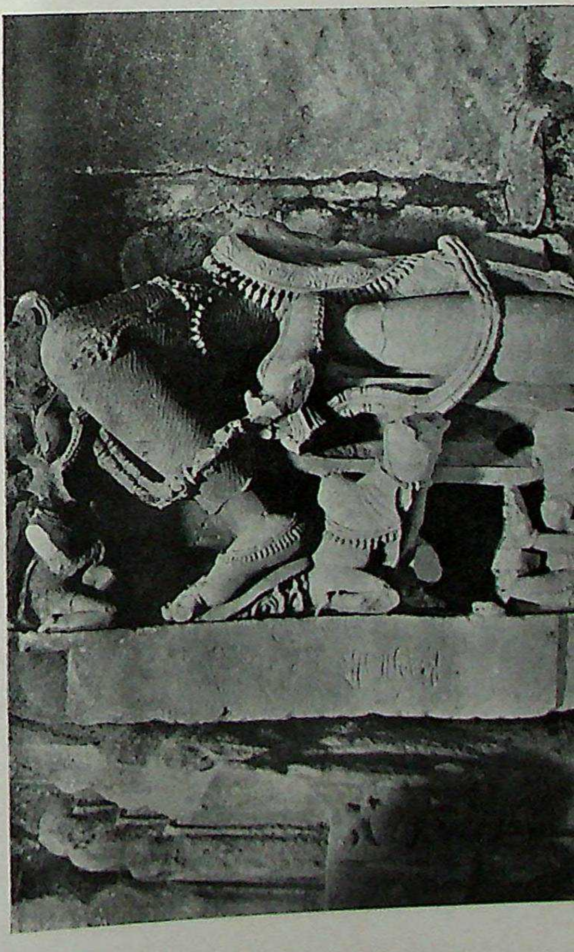
Pl. 69. *Śrī Jha(?)ṅginī* (See p. 124)



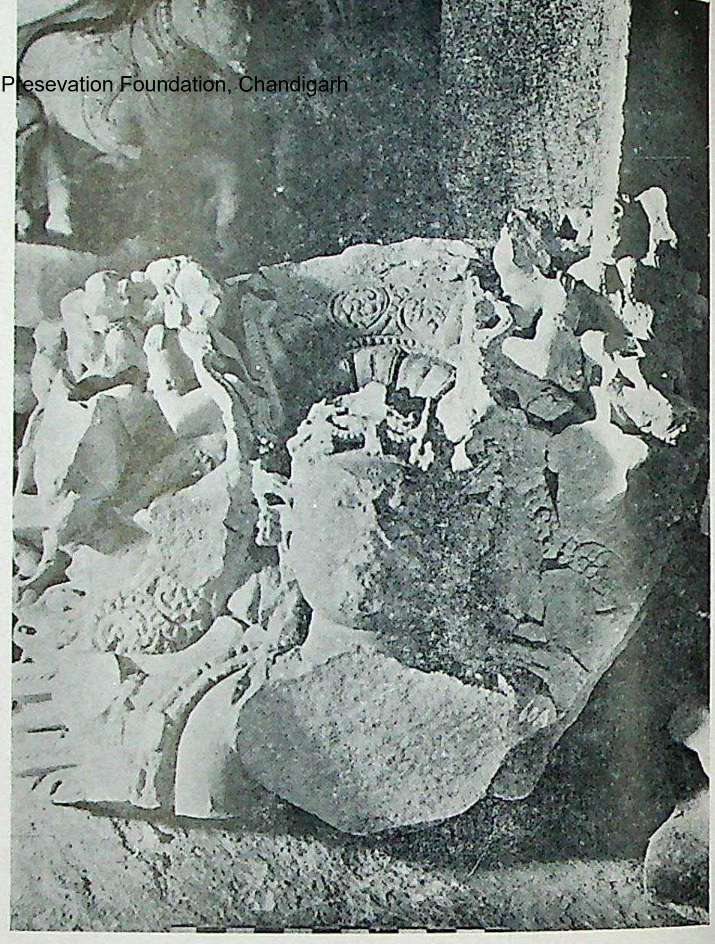
Pl. 70. *Śrī Uttālā* (See p. 125)



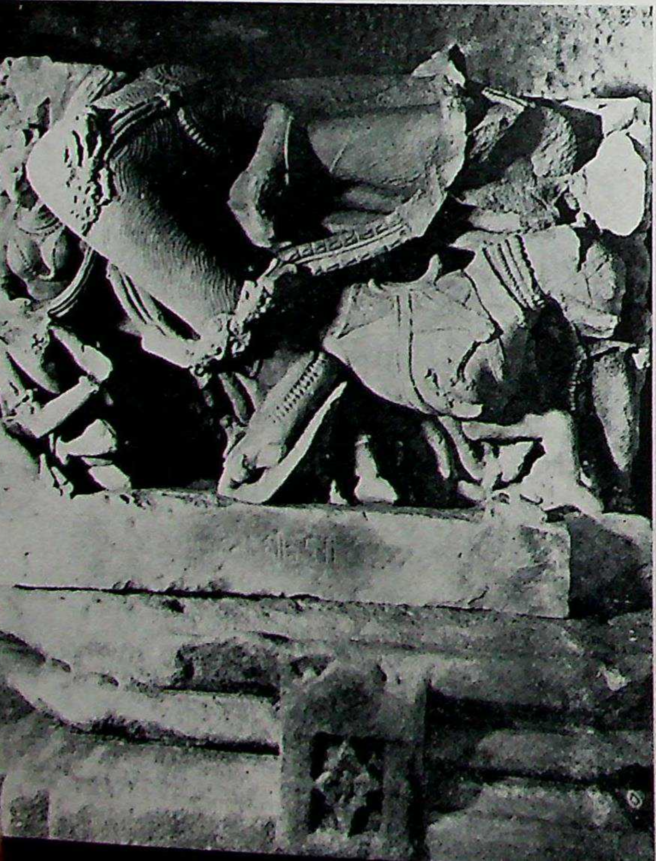
Pl. 72. *Śrī Laṁpaṭā* (See p. 127)



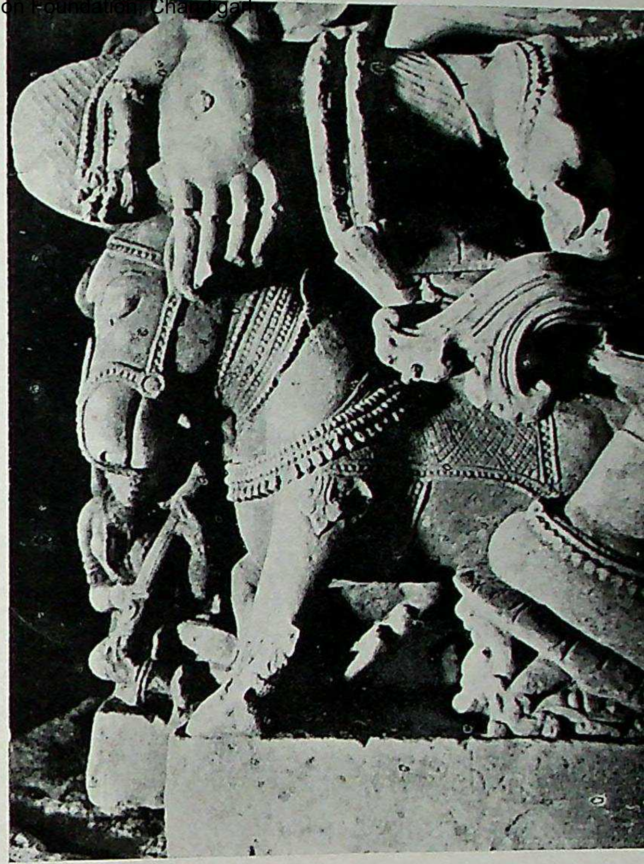
Pl. 71. *Śrī Ṇālinī* (See p. 126)



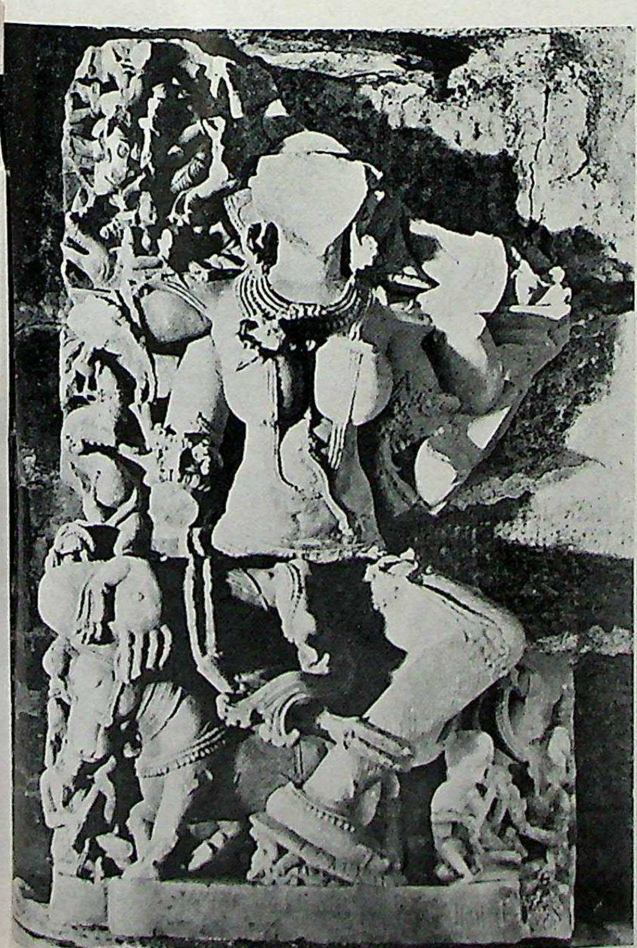
Pl . 74. Image No. 60-A (See p. 129) ↑



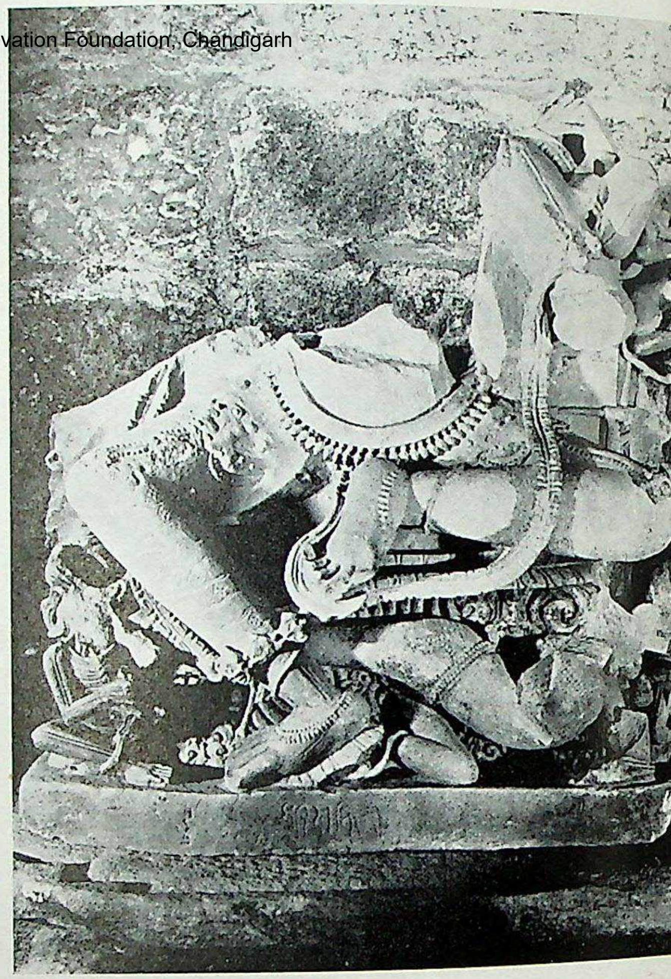
Pl. 73. *Śrī Ḍuḍurī* (See p. 128)



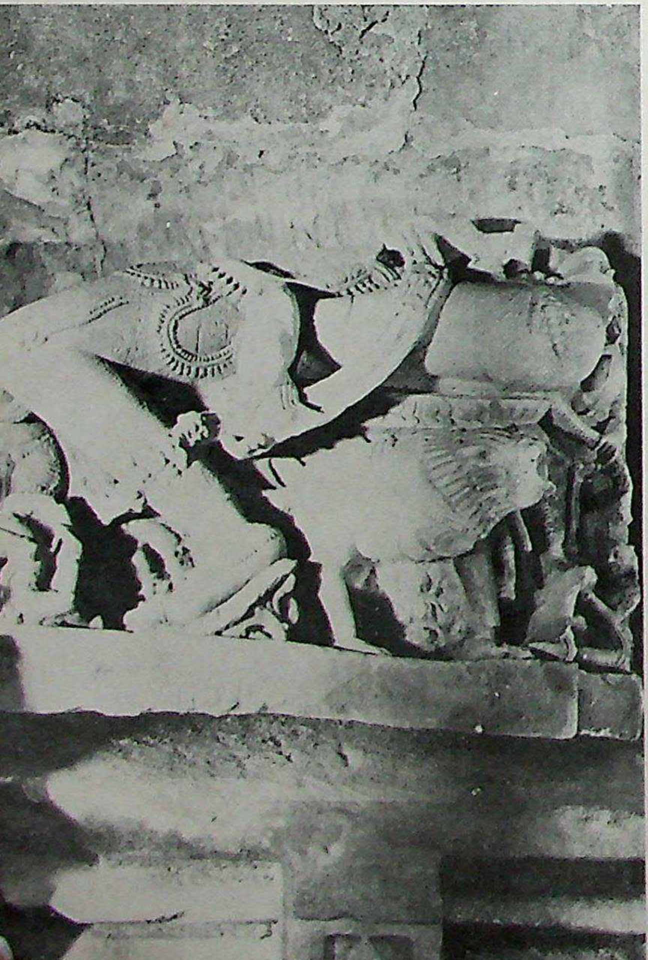
Pl. 77. Close-up details of Plate No. 76 ↑



Pl. 76. *Śrī Gaṁdhārī* (See p. 131)



Pl. 80. *Śrī Ḍākini* (See p. 133) ↑



Pl. 75. *Śrī Ṛtsamādā* (See p. 130)

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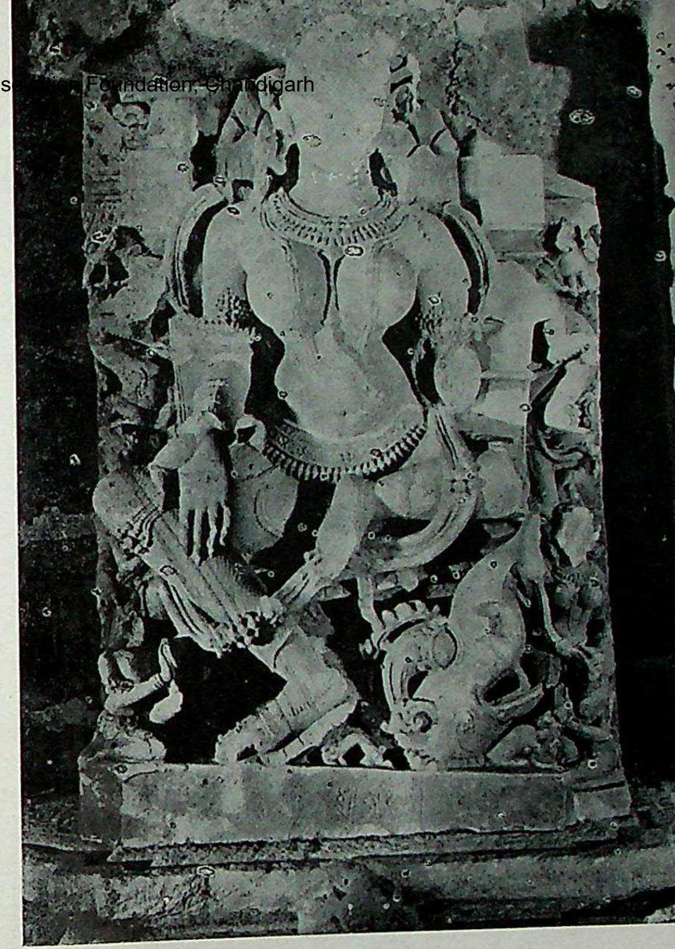
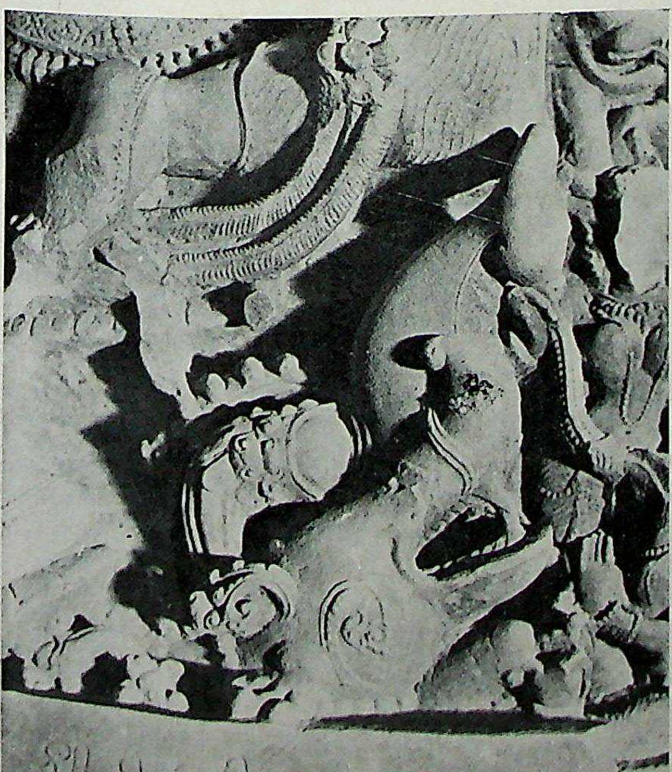
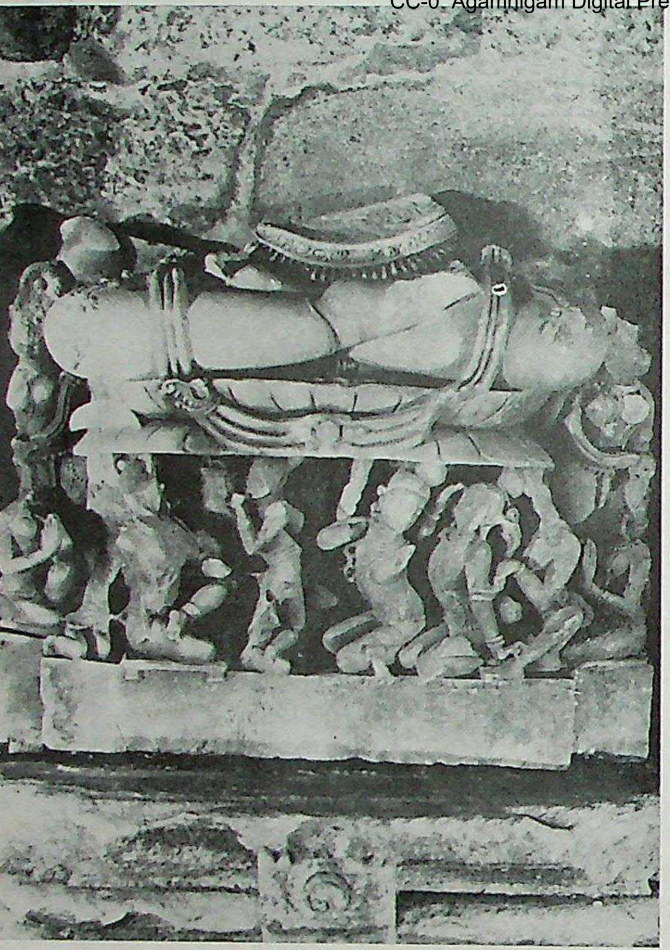


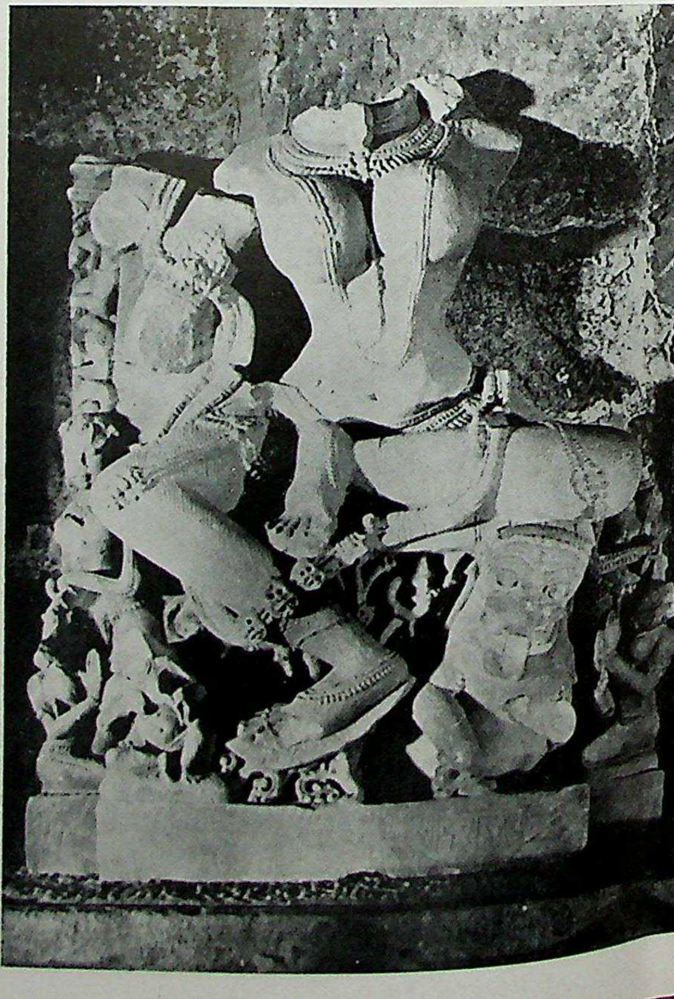
Pl. 78 *Srī Jāhṇavī* (See p. 132)



Pl. 79. Close-up details of Plate 78



Pl. 81. *Śrī Vaṁdhaṇī* (See p. 134)



Pl. 82. *Śrī Darppahārī* (See p. 136)

Pl. 83. Image Nos. 67 and 67-A (See p. 139)

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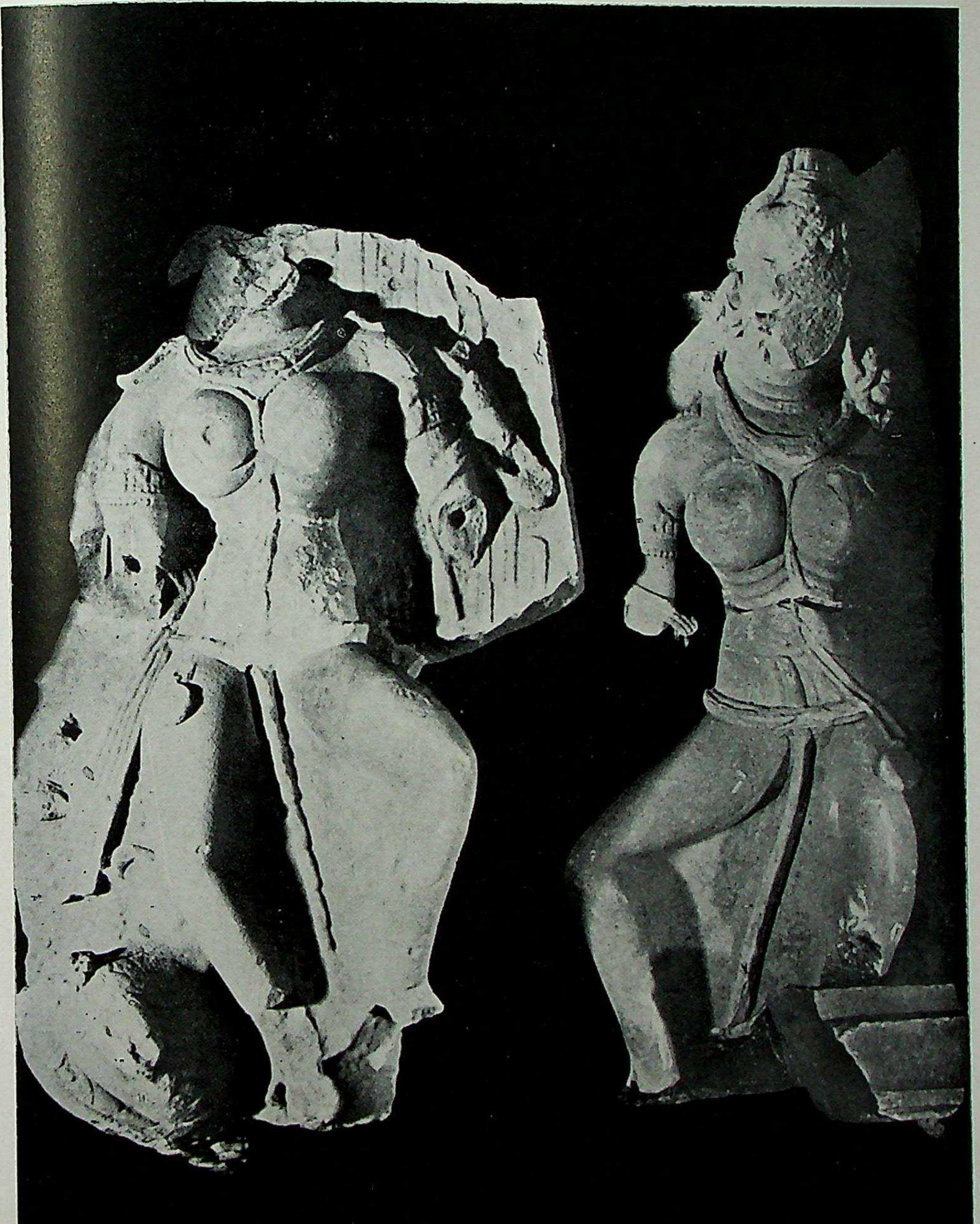
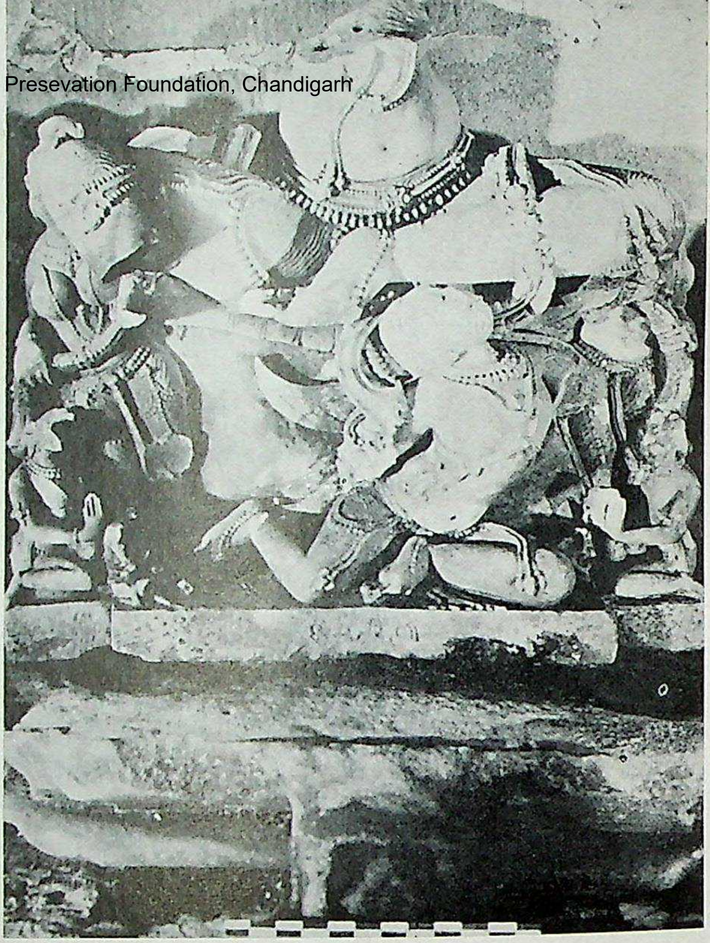
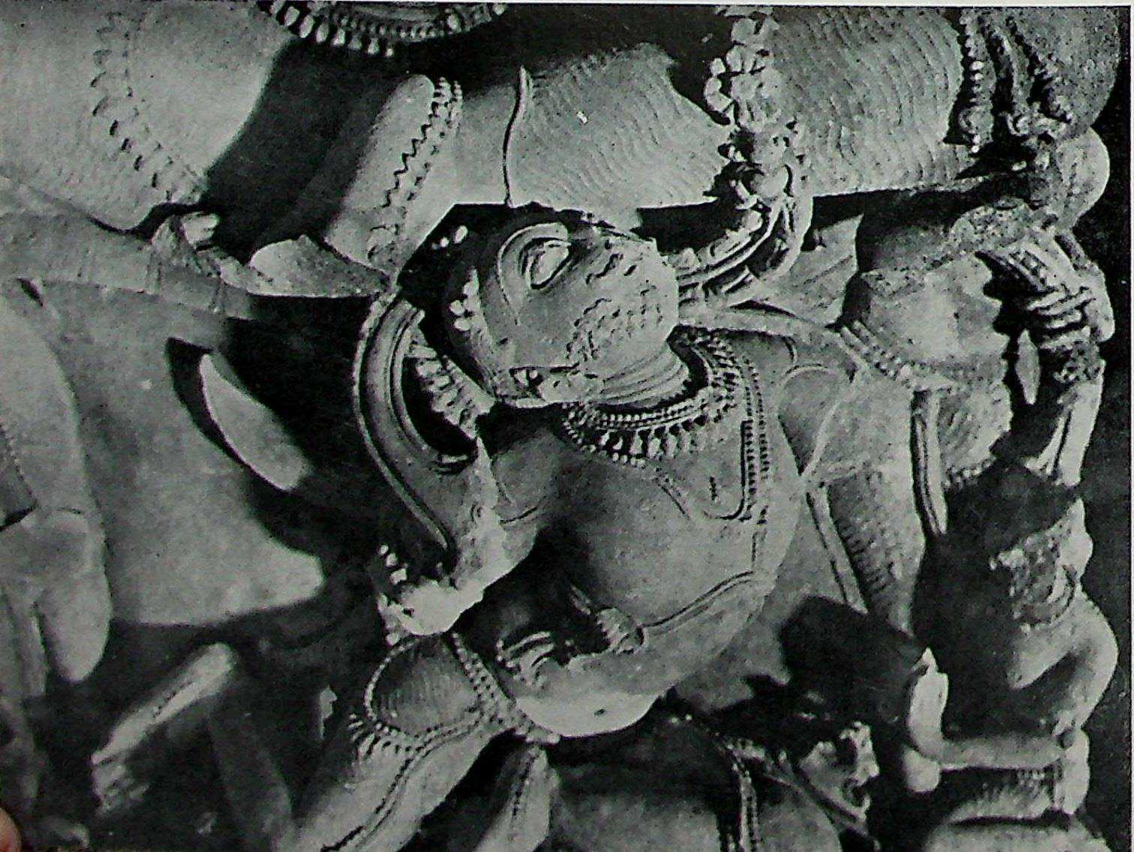
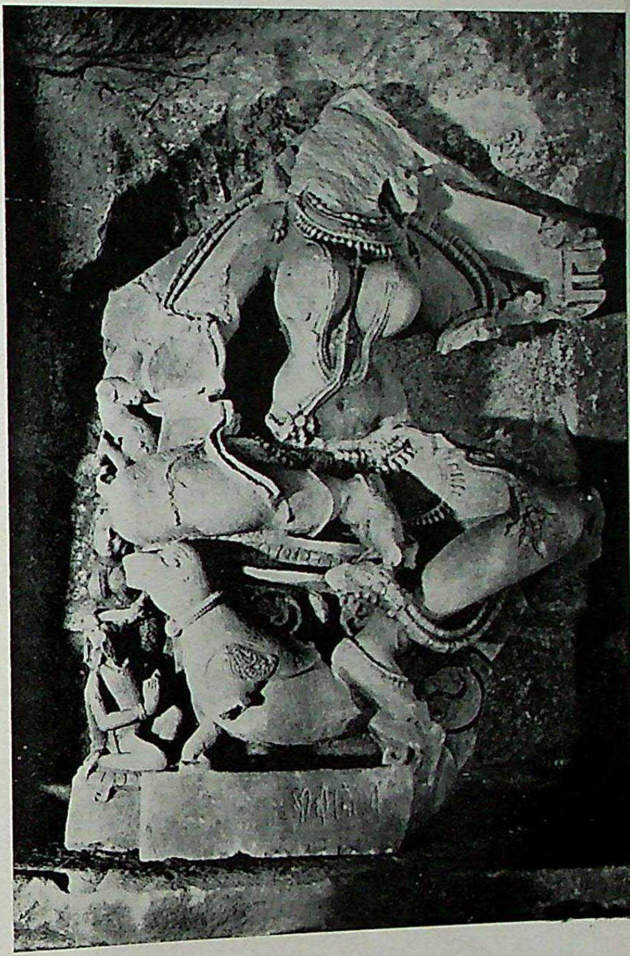


Pl. 84. *Śrī Raṅginī* (See p. 140)

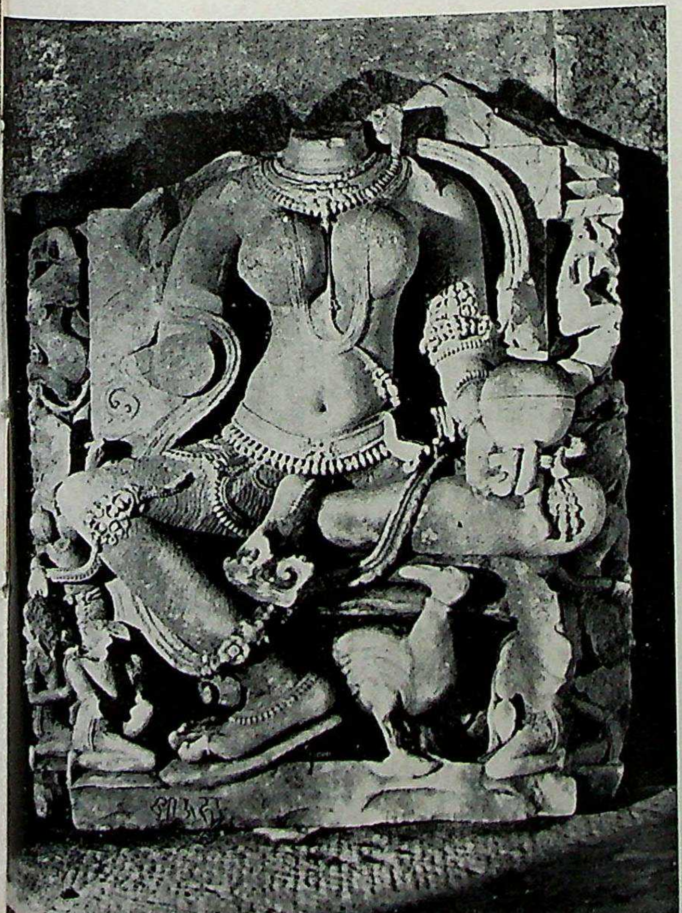


Pl. 85. Close-up details of Pl. 84

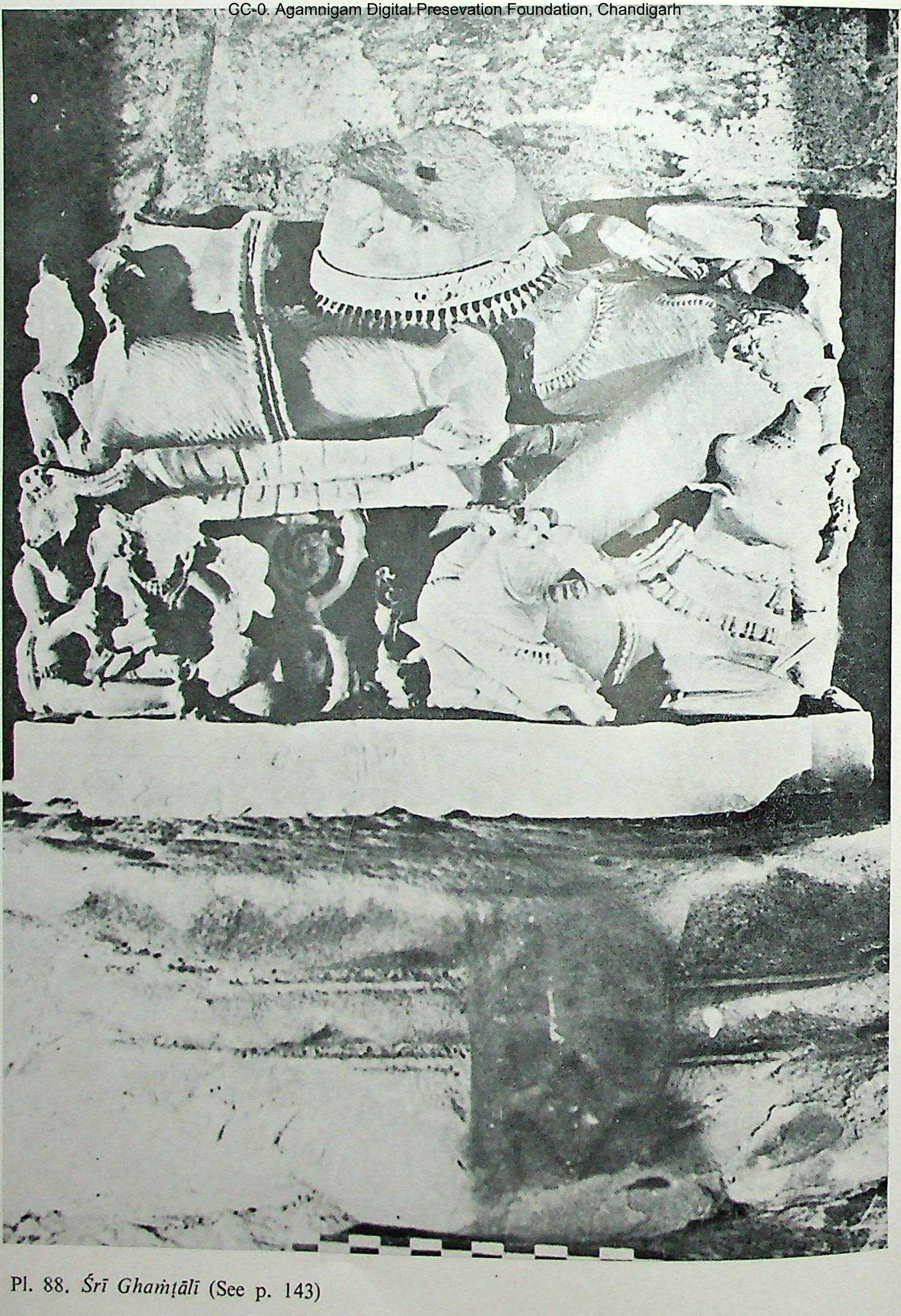




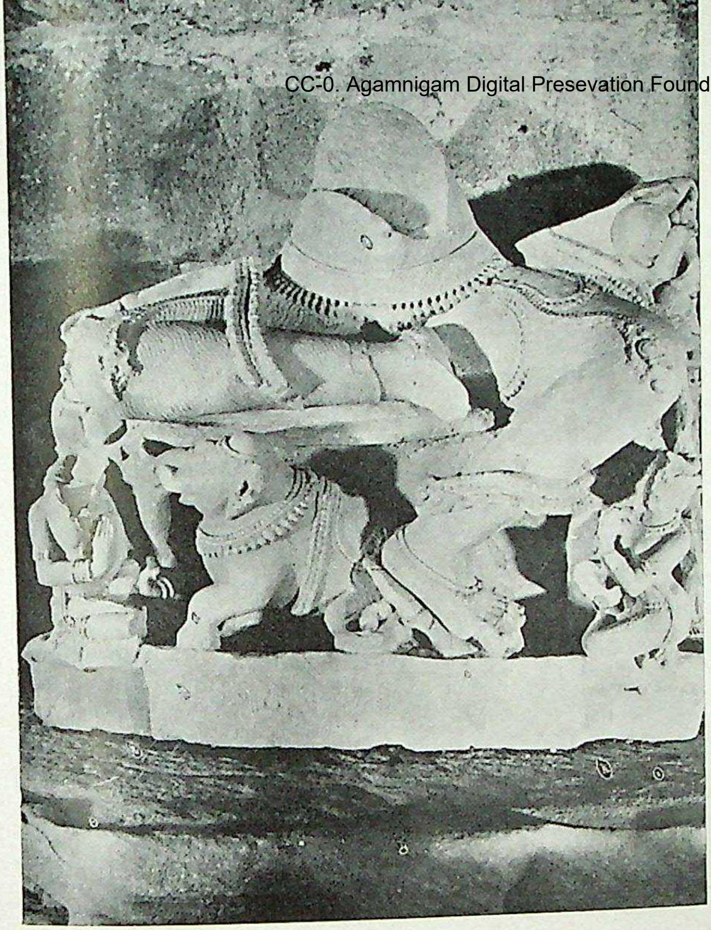
Pl. 87 *Śrī Thīkkiṇī* (See p. 142)



Pl. 86. *Śrī Jahā* (See p. 141)

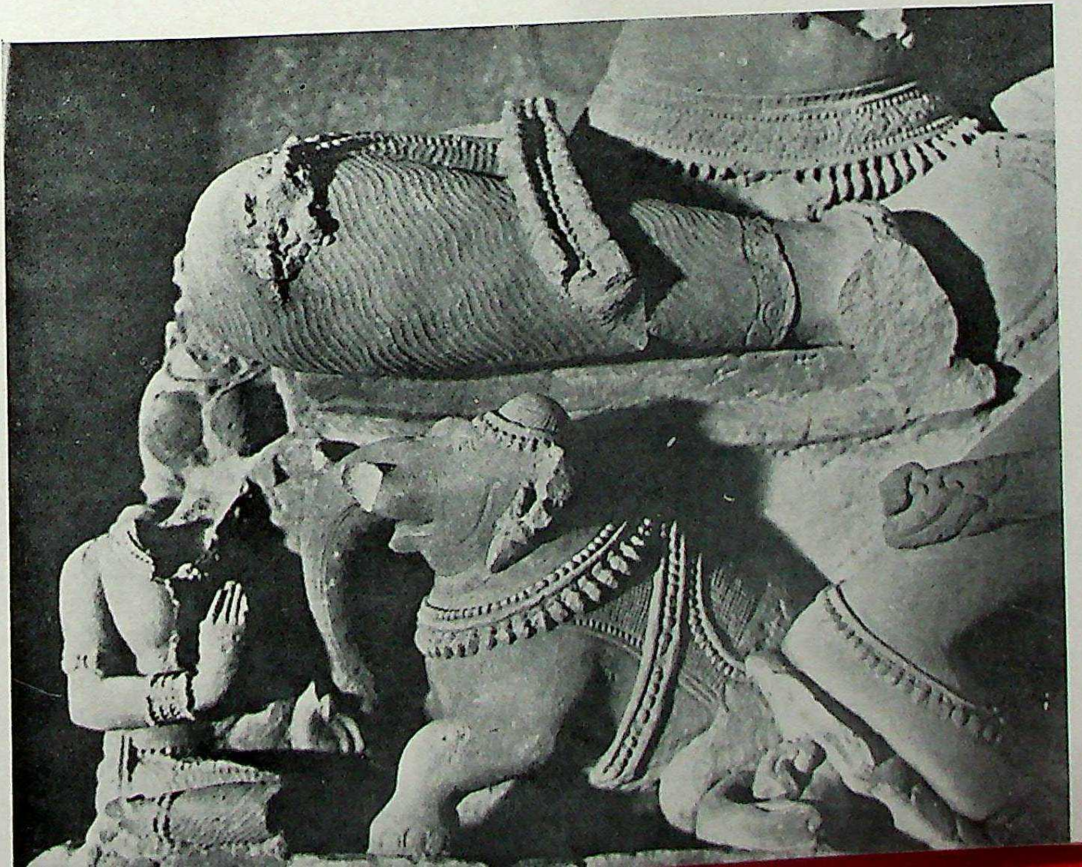


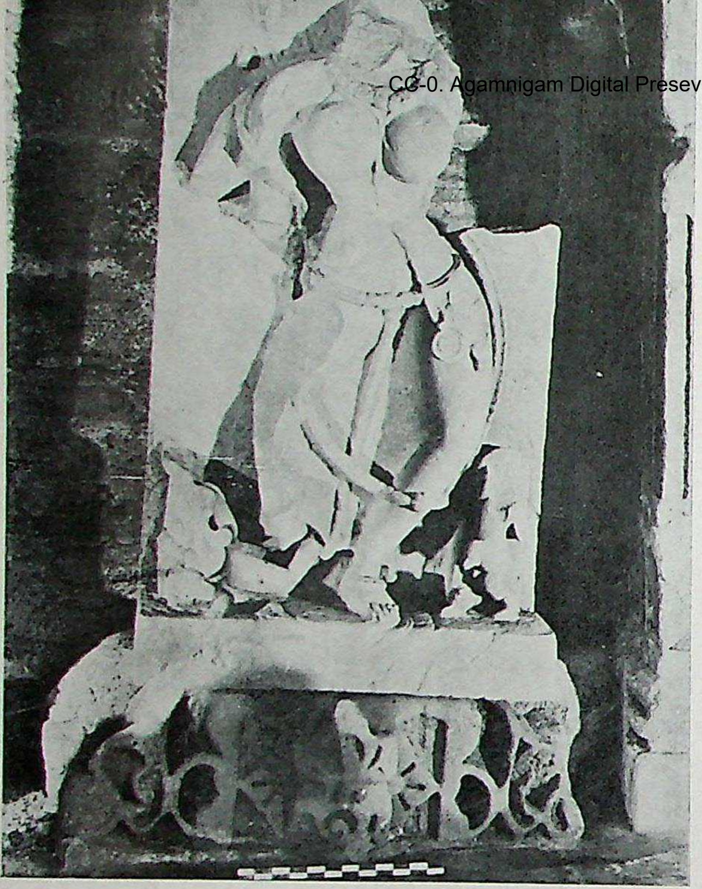
Pl. 88. *Śrī Ghaṁṭālī* (See p. 143)



Pl. 89. *Śrī Ḍhaḍhḍharī* (See p. 144)

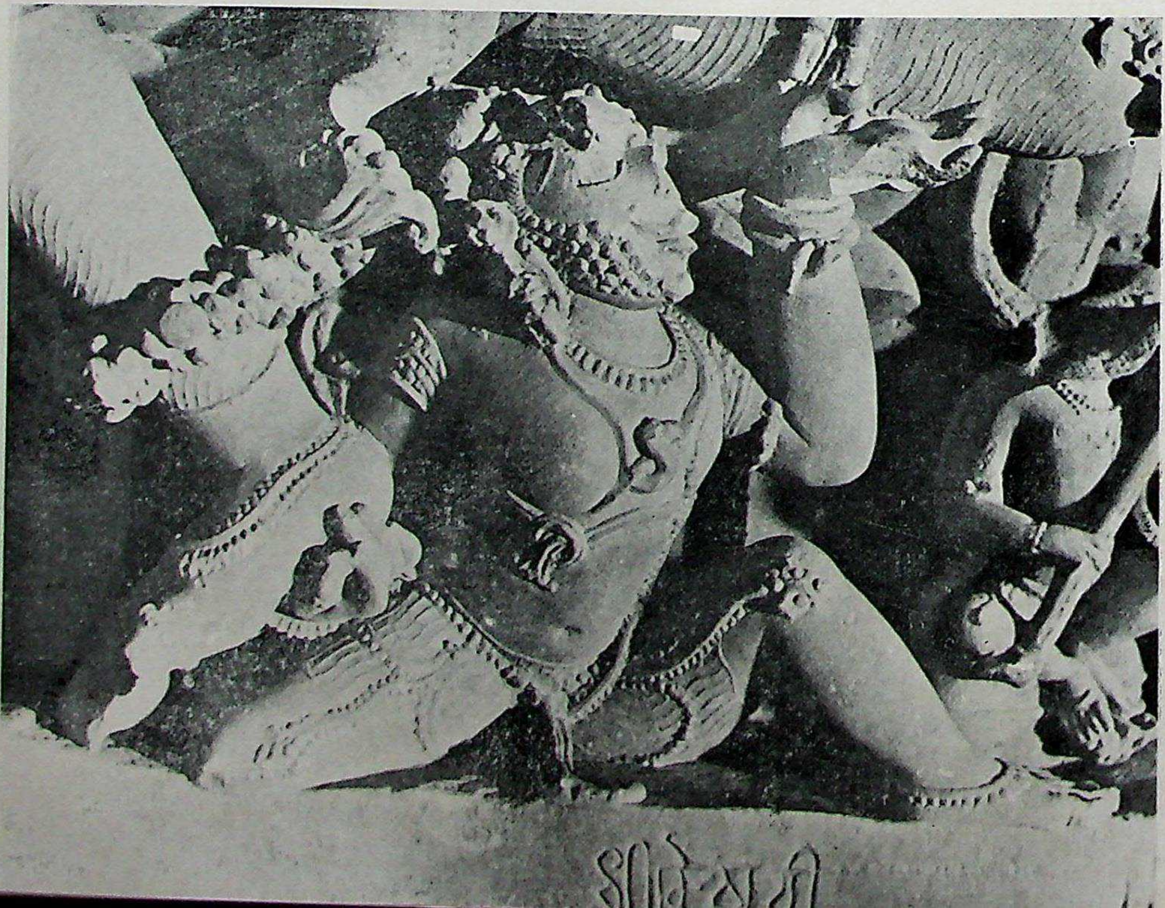
↓ Pl. 90. Close-up details of Pl. 89

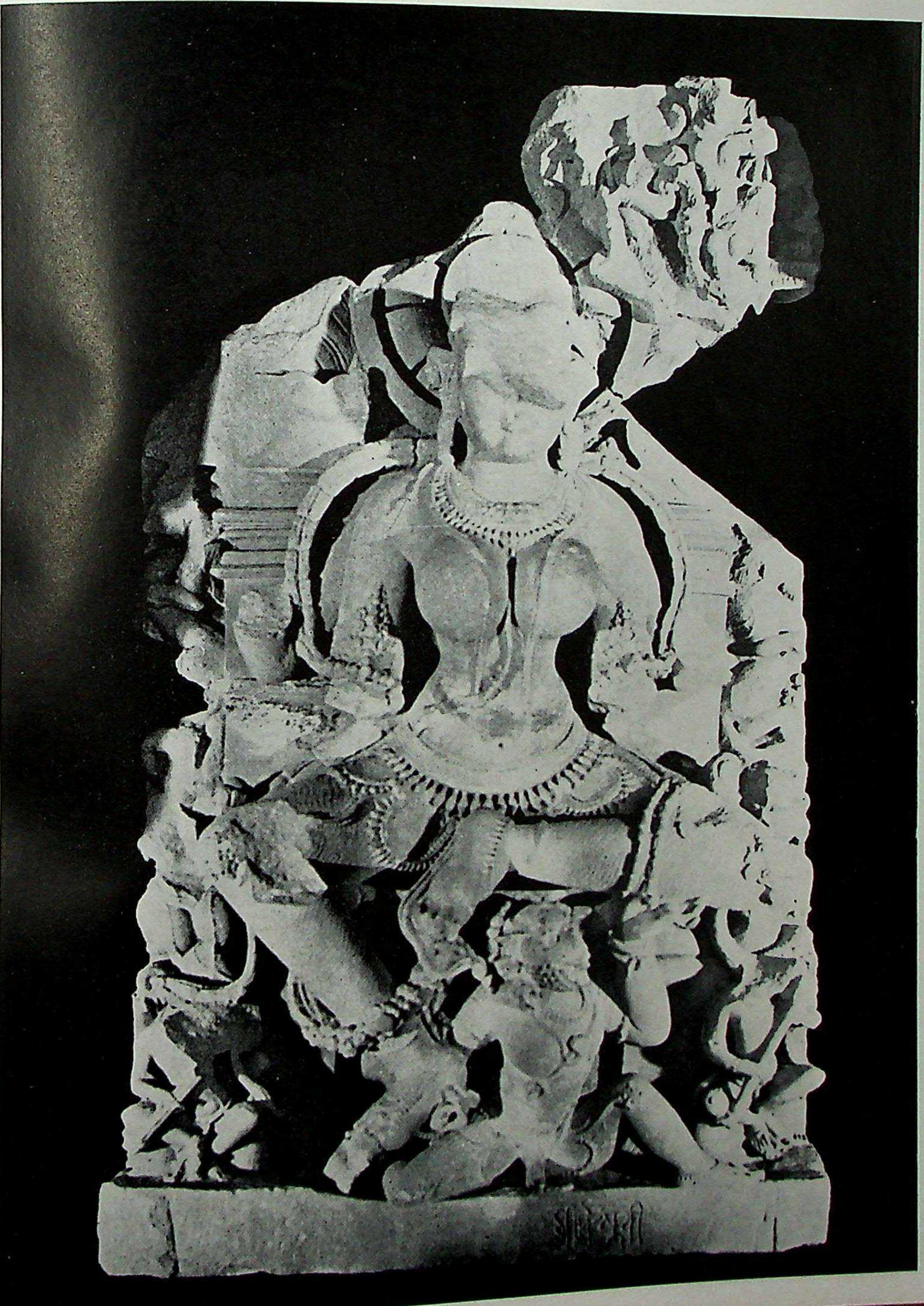




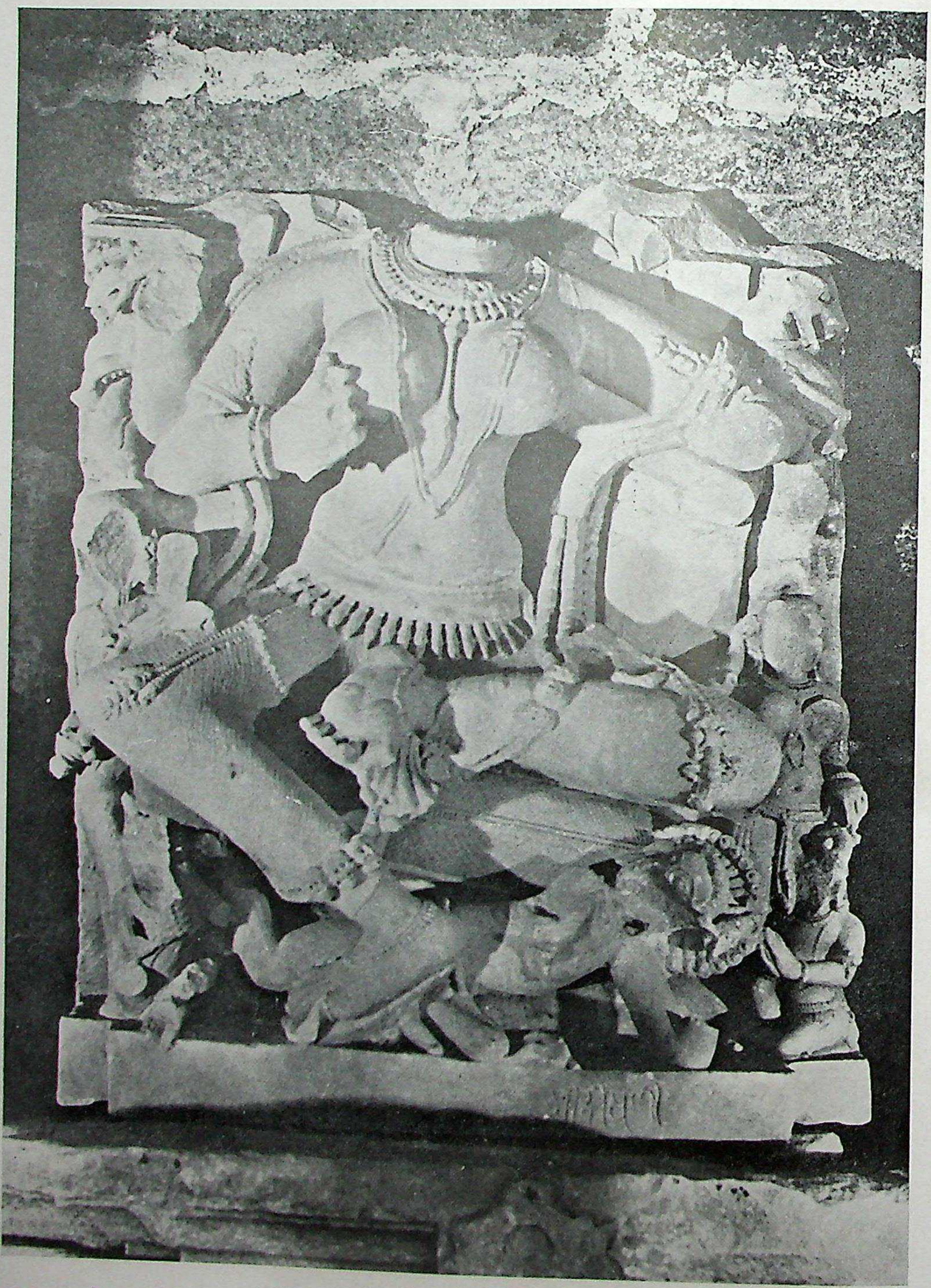
Pl. 91. Image No. 73 (See p. 145)

Pl. 93. Close-up details of Pl. 92 ↓



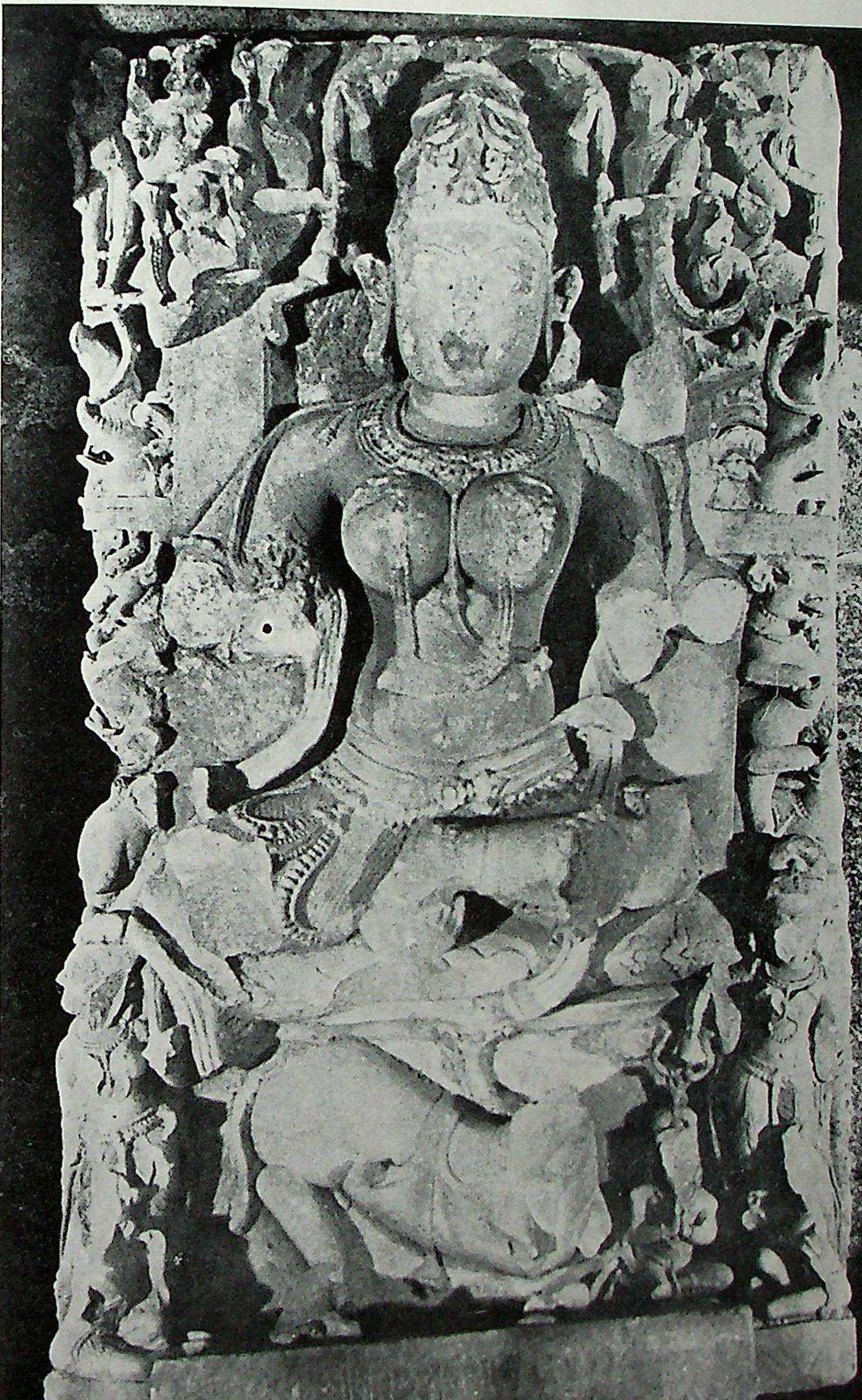


Pl. 92. *Śrī Vaiṣṇavī* (See p. 146)

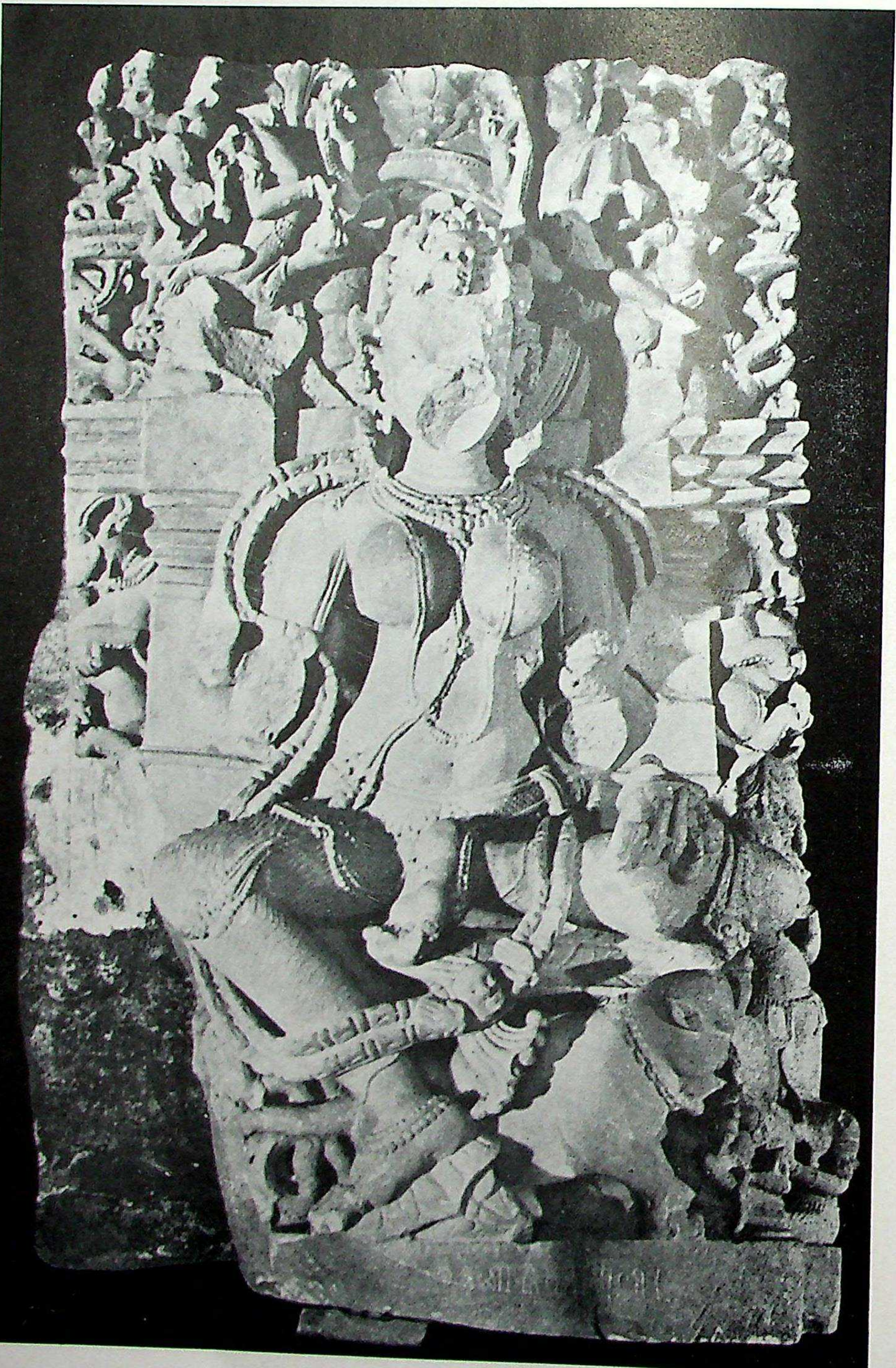


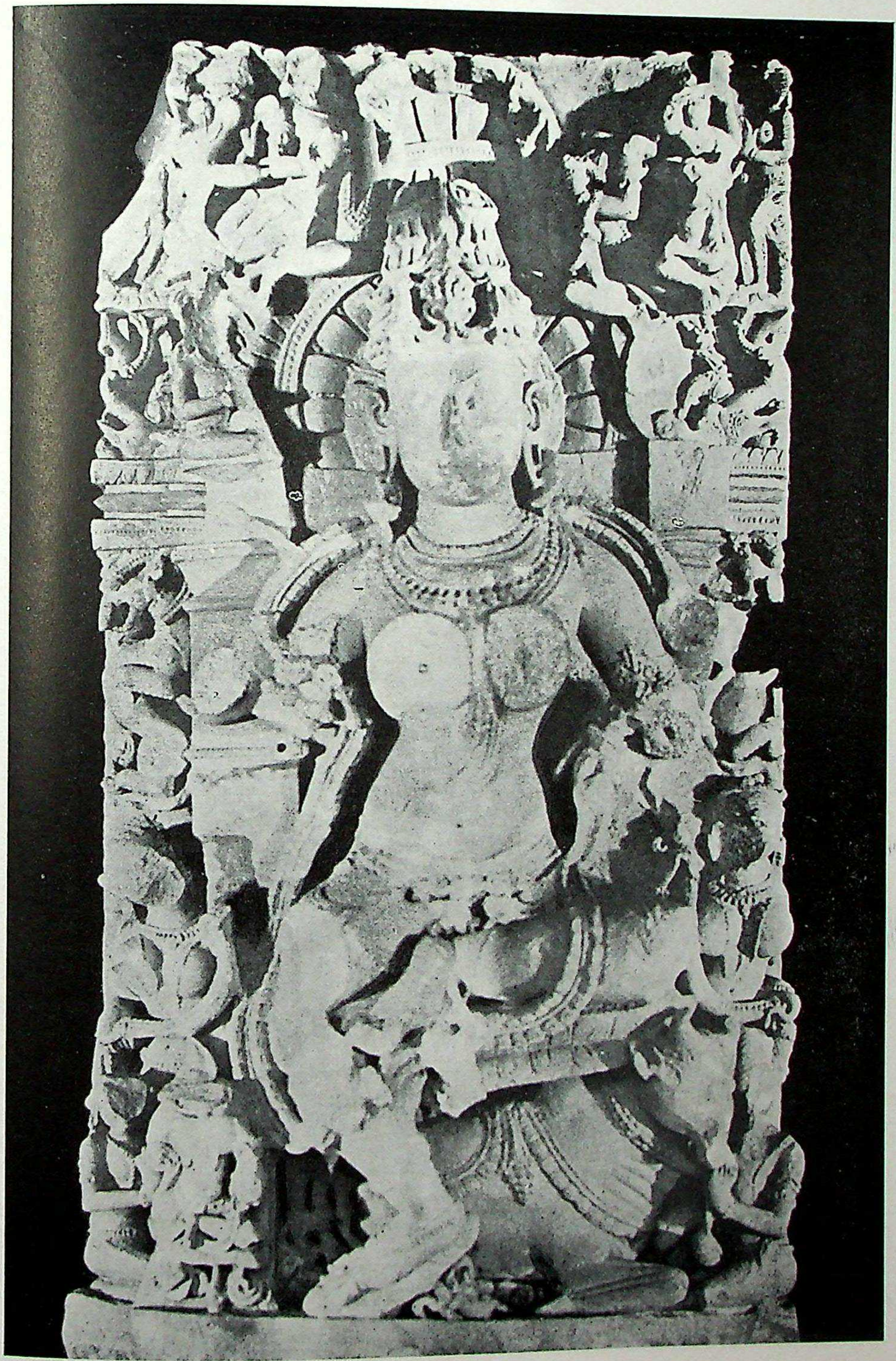
Pl. 94. *Śrī Bhīṣāṇī* (See p. 147)

Pl. 95. *Śrī Śatanusaṁvarā* (See p. 148)

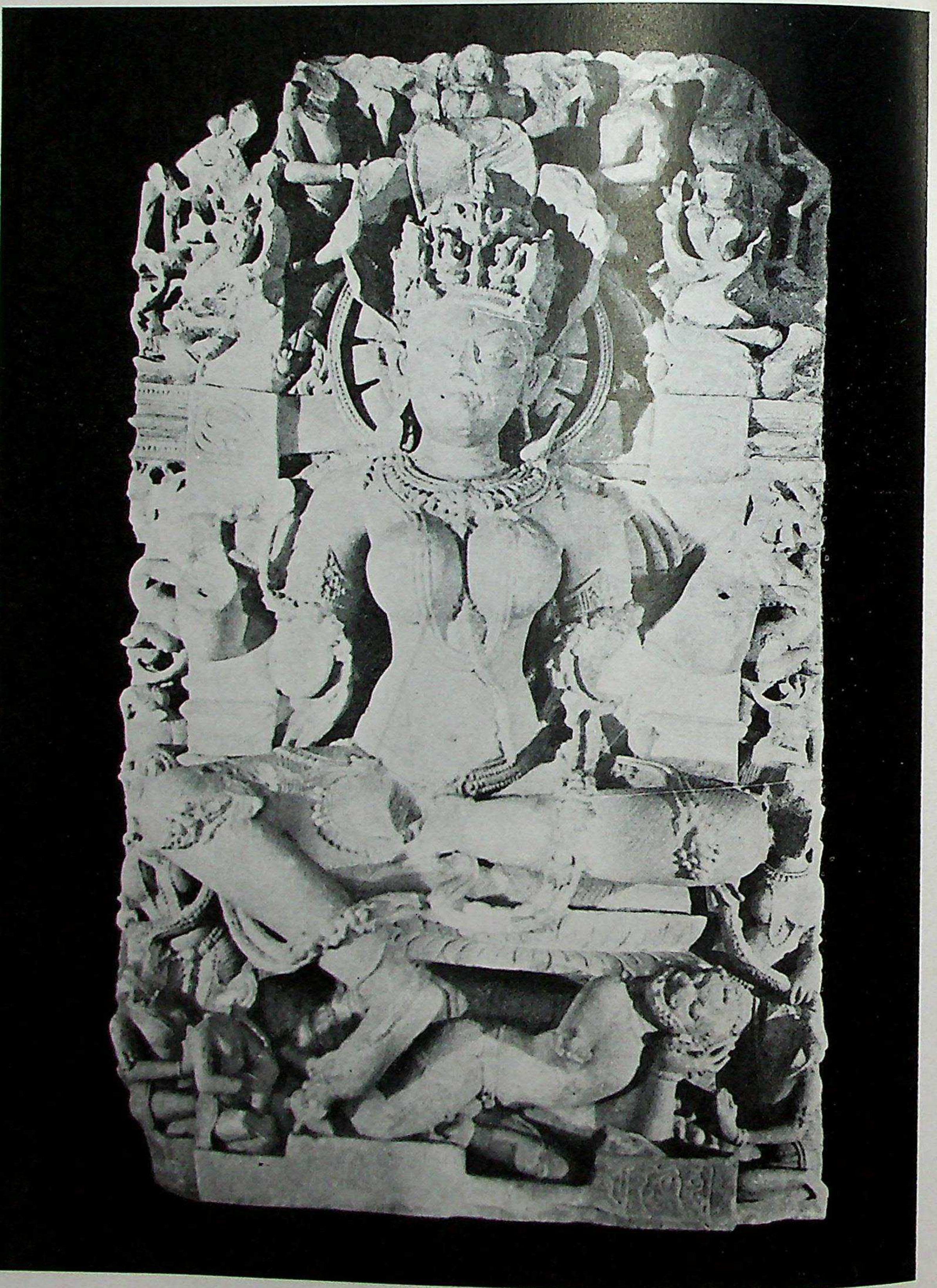


Pl. 96. *Śrī Kṣatradharminī* (See p. 149)

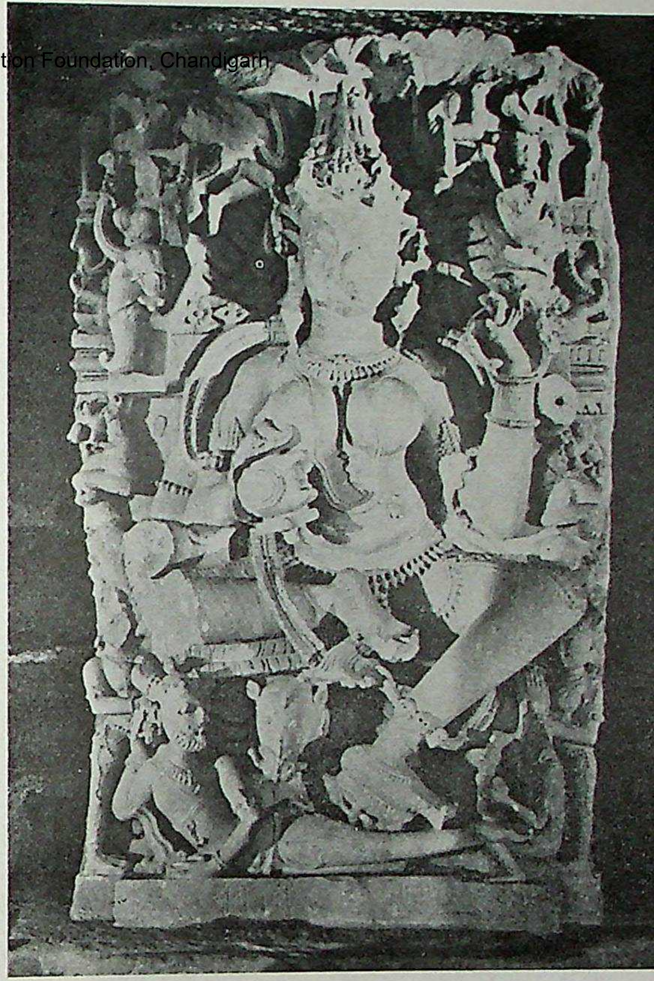




Pl. 97. Image No. 78 (See p. 151)



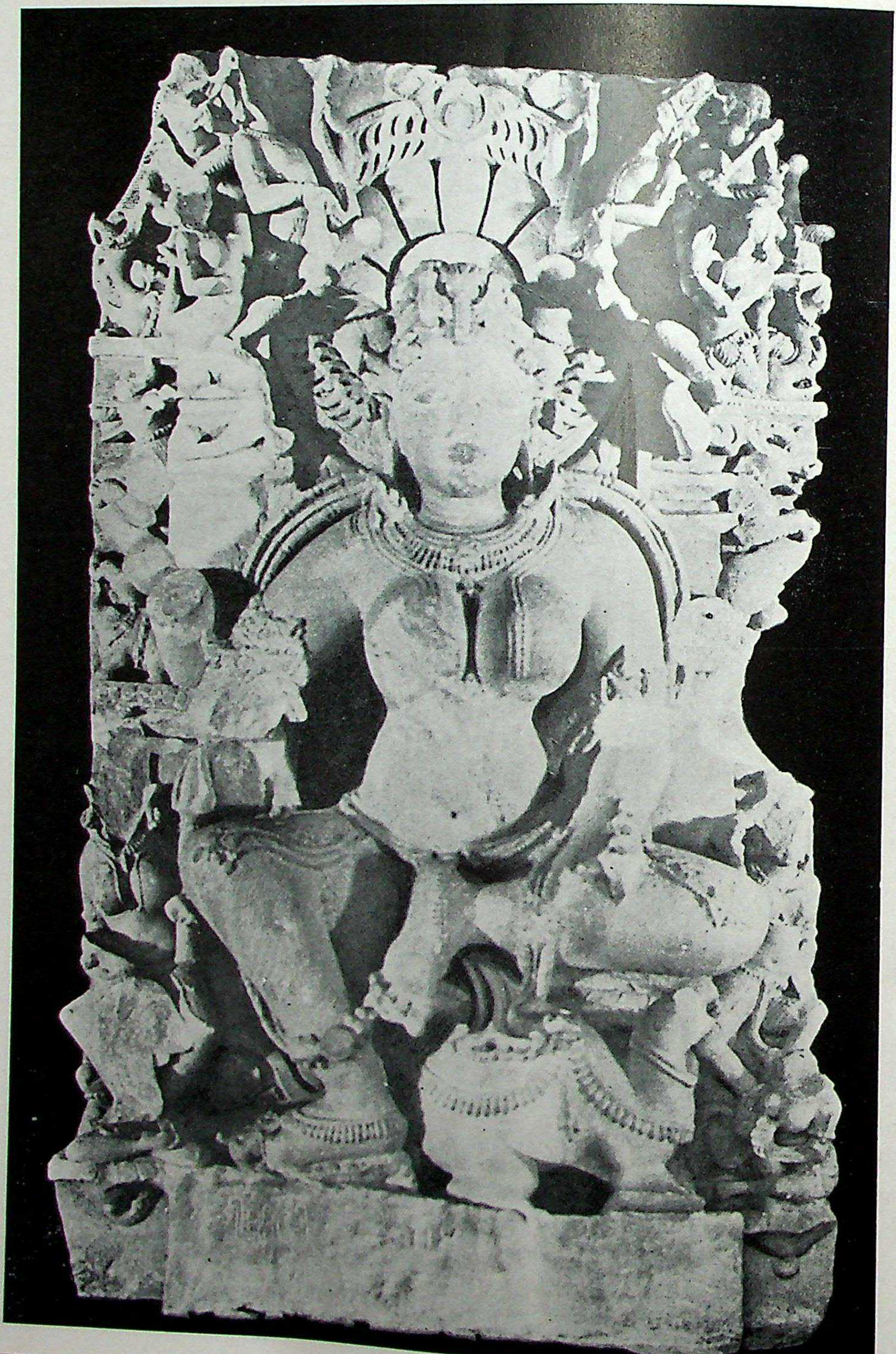
Pl. 98. *Śrī Phaṇendrī* (See p. 153)

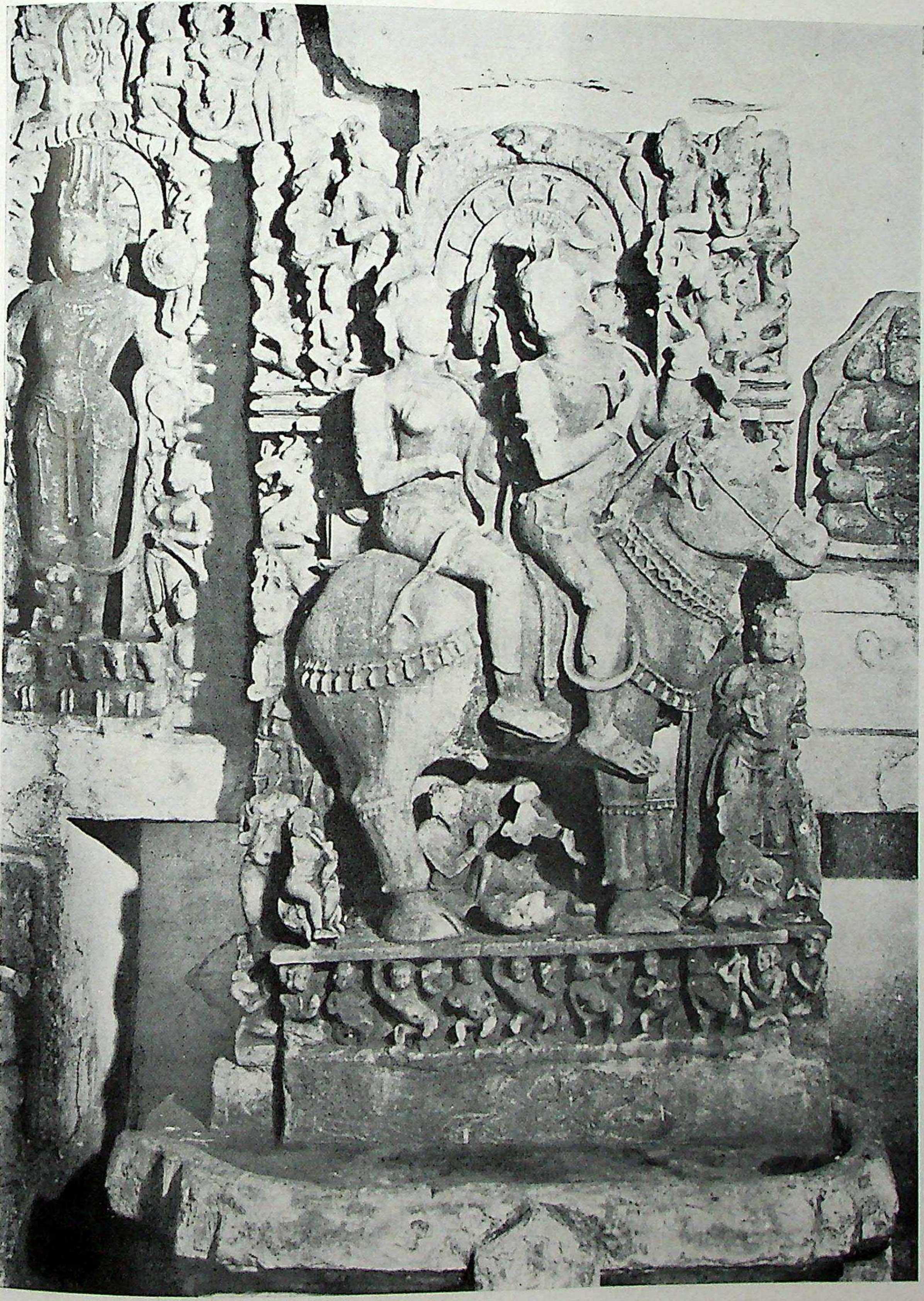


Pl. 99. *Śrī Virendrī* (See p. 155)

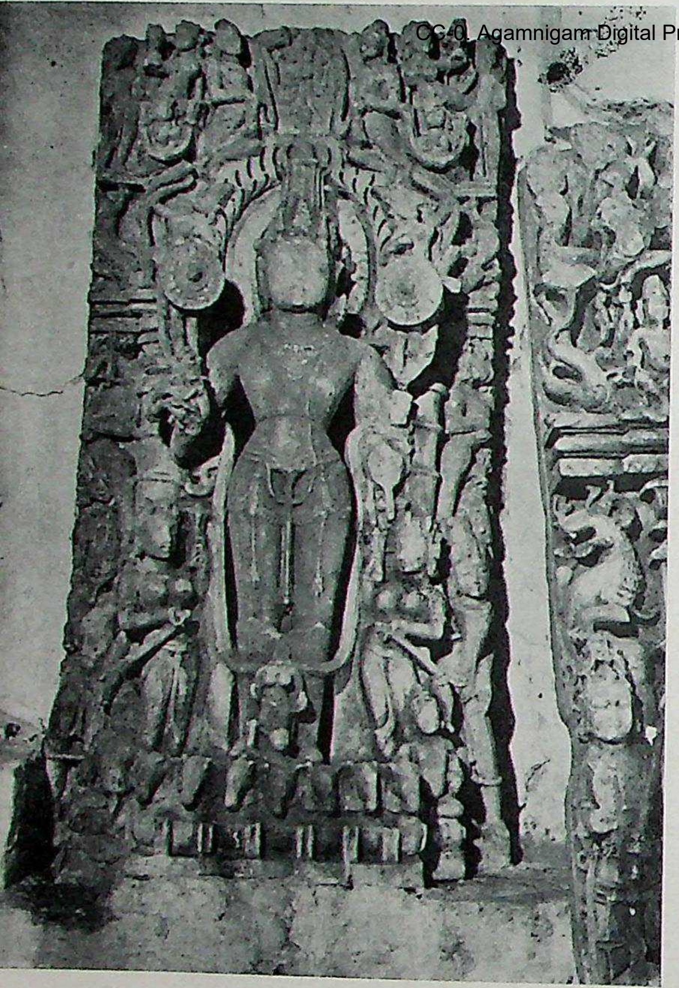
Pl. 100. Close-up details of Pl. 99.

Pl. 101. *Śrī Thakiṇī* (See p. 157)

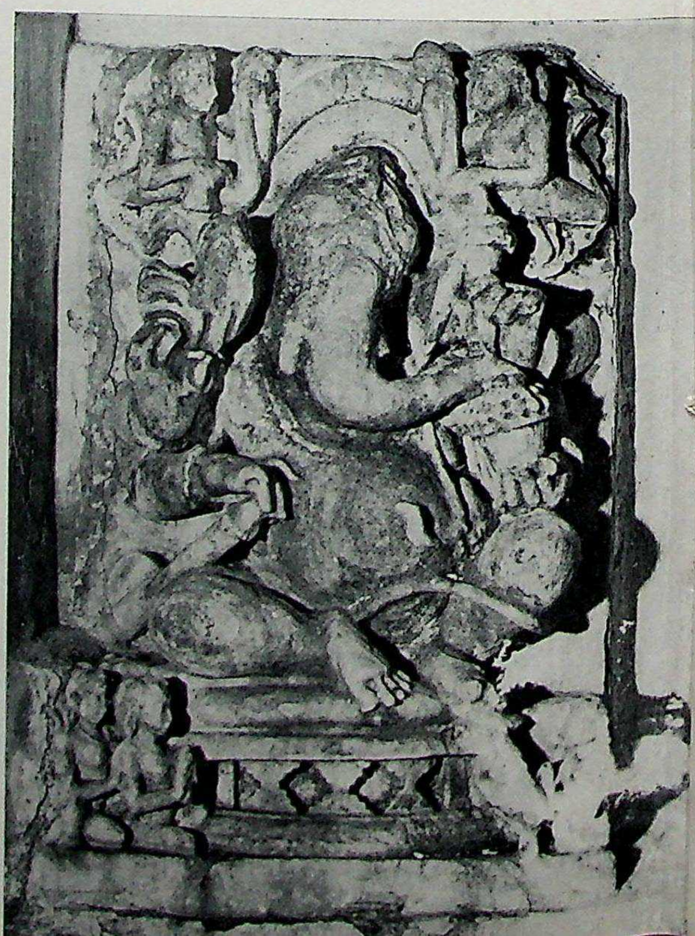




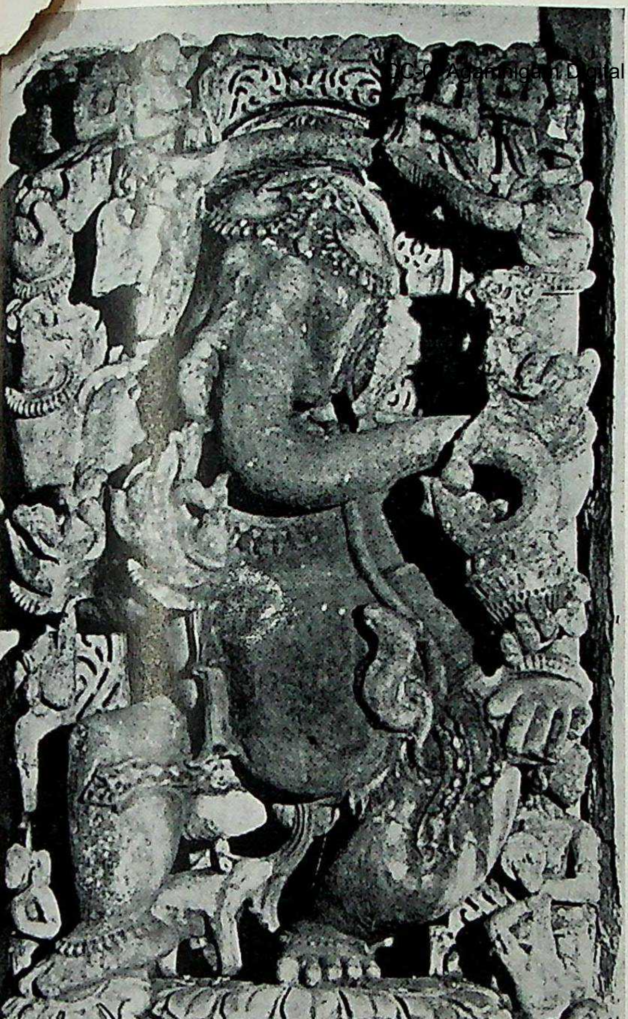
Pl. 102. Image of *Gaurī-Śaṅkara* in the Garbhagṛha (See p, 158)



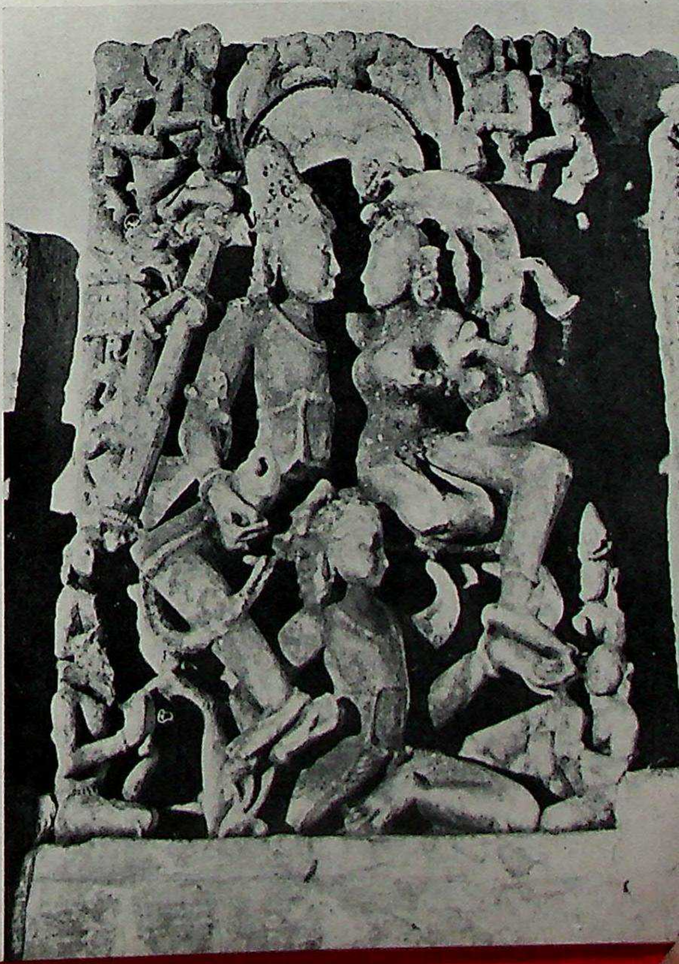
Pl. 103. *Śūrya* (See p. 160)



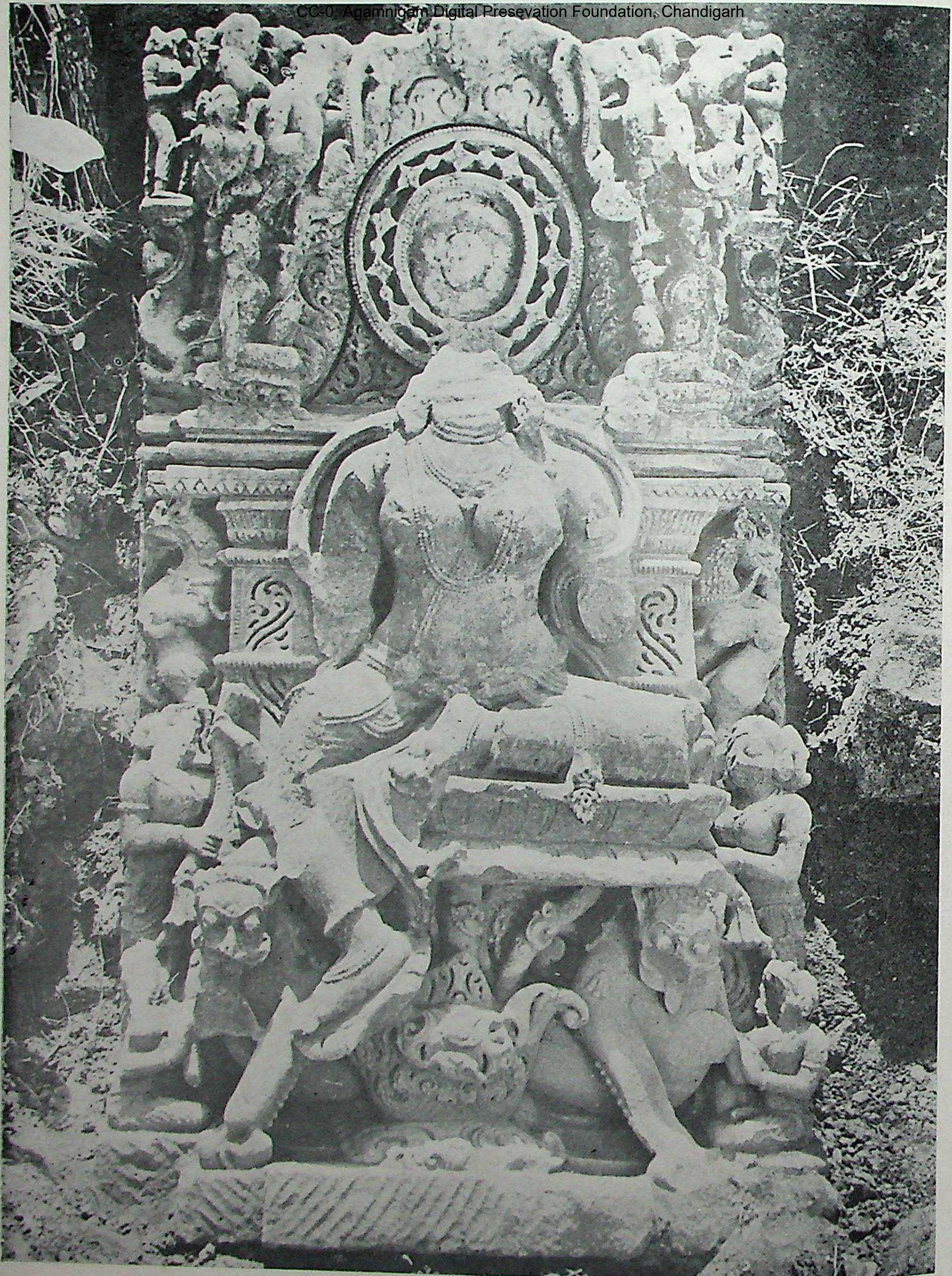
Pl. 105. *Gaṇeśa* (No. 2) See p. 162



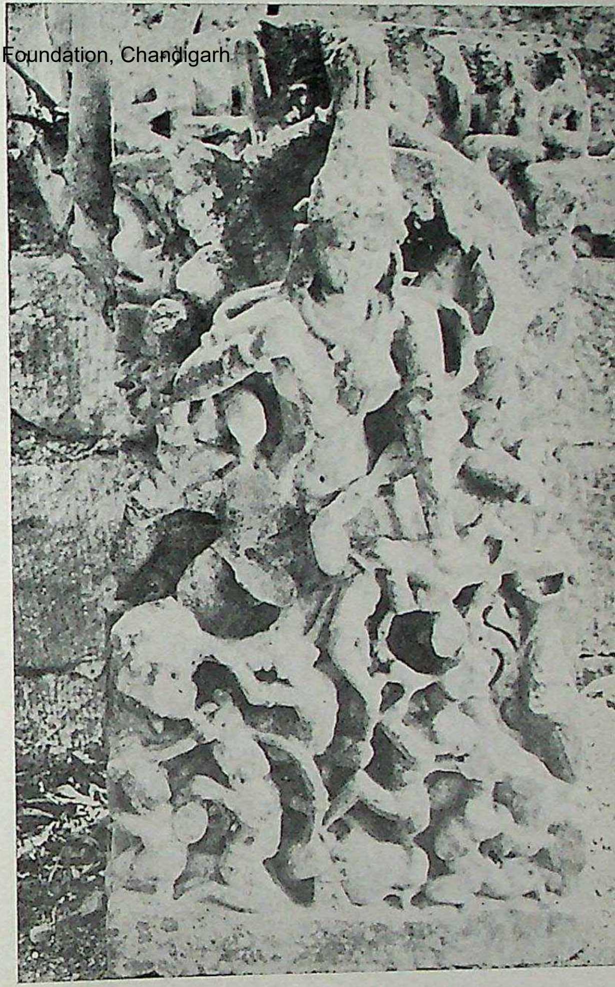
Pl. 104 *Gaṇeśa* (No. 1) (See p. 161)



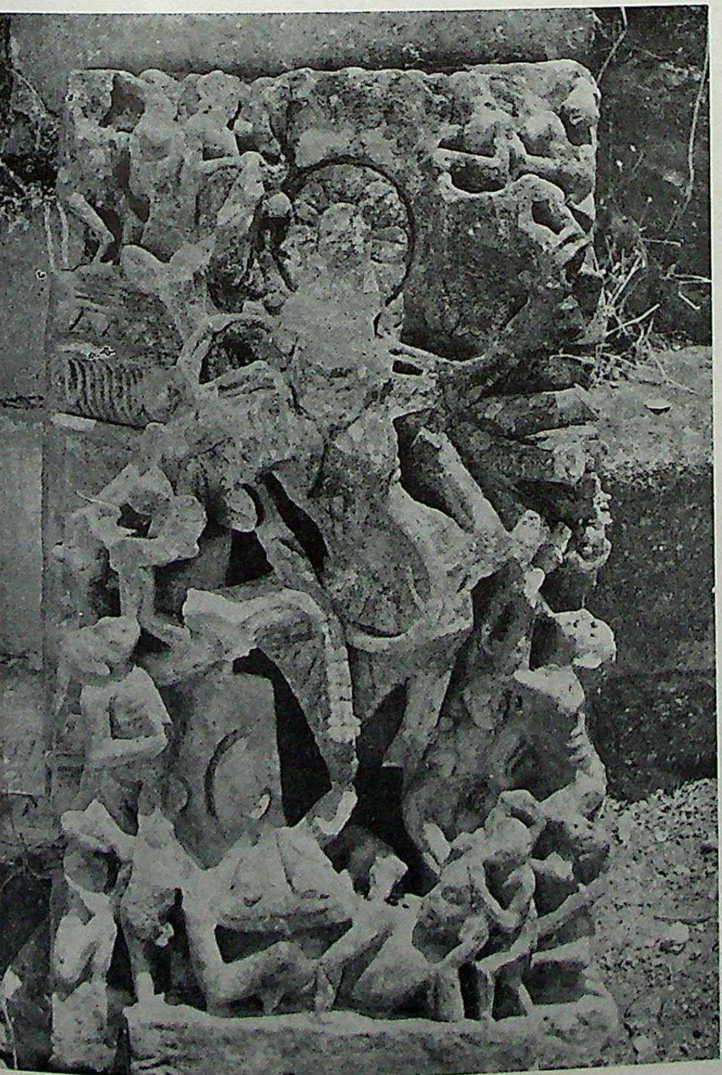
Pl. 106. *Lakṣmī-Nārāyaṇa* (See p. 165)



Pl. 107. Image of *Yoginī* from Gopalpur

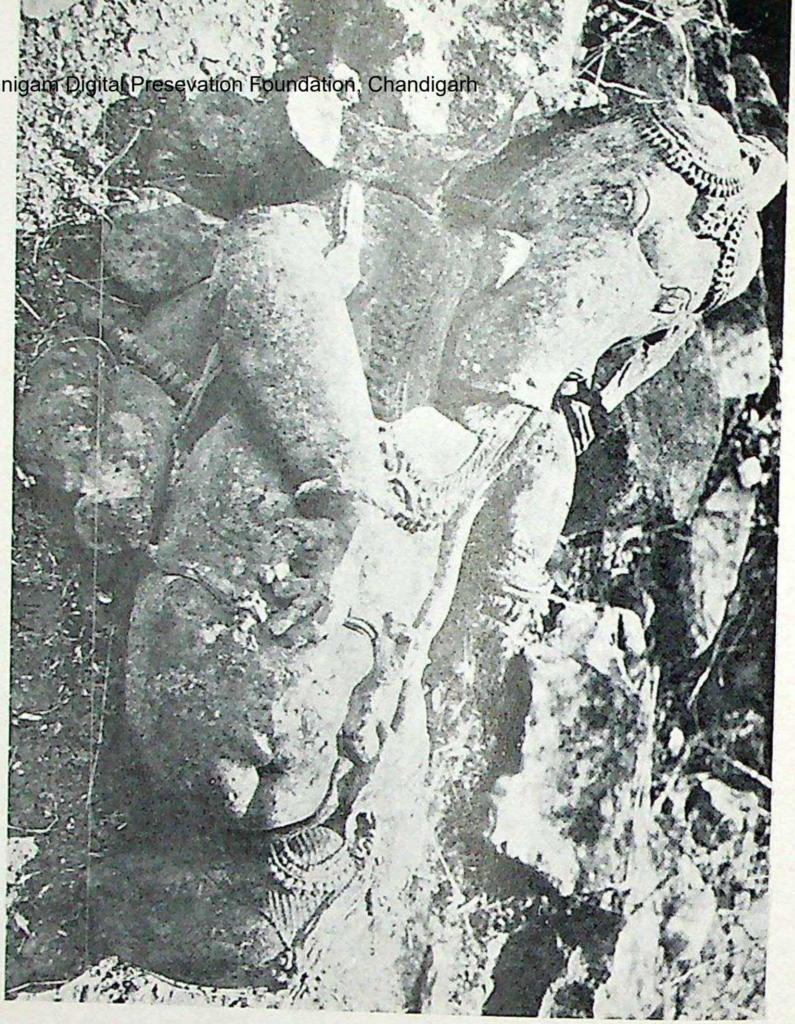


Pl. 108. *Mahiṣāsuramardinī* from Gopalpur (See p. 170)

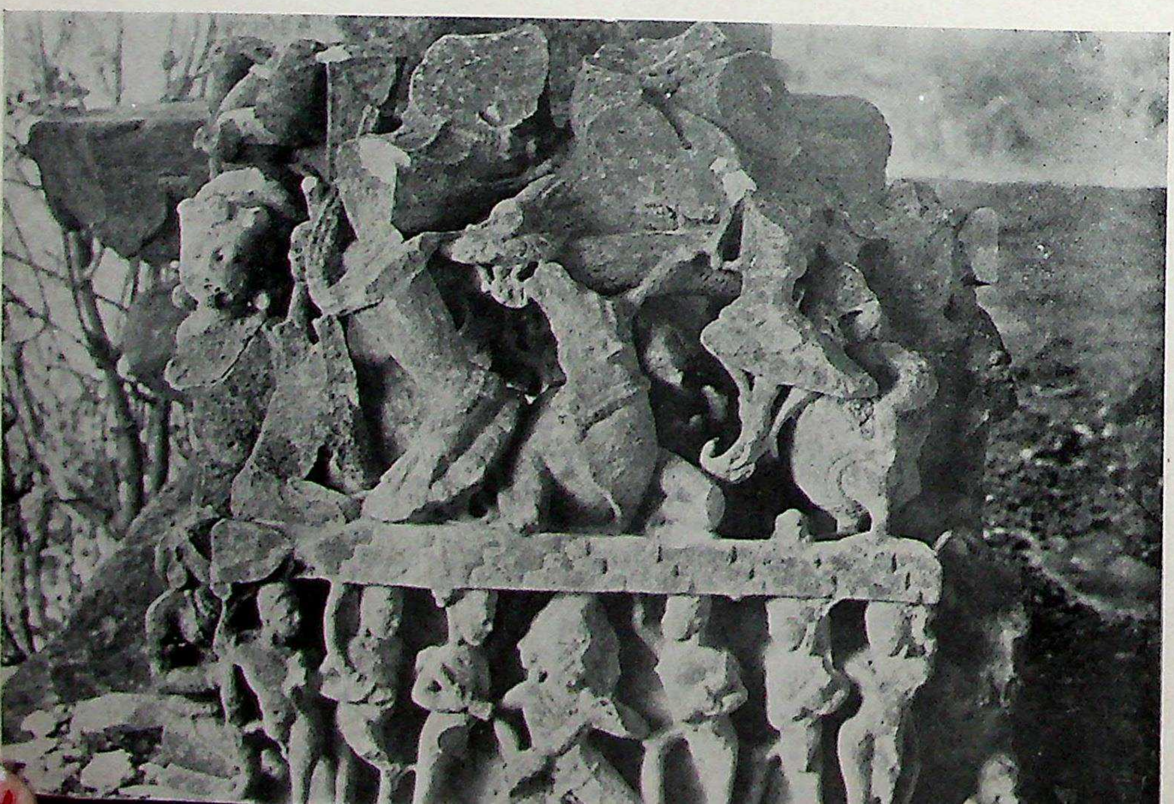


Pl. 109. *Chāmuṇḍā* from Gopalpur (See p. 171)

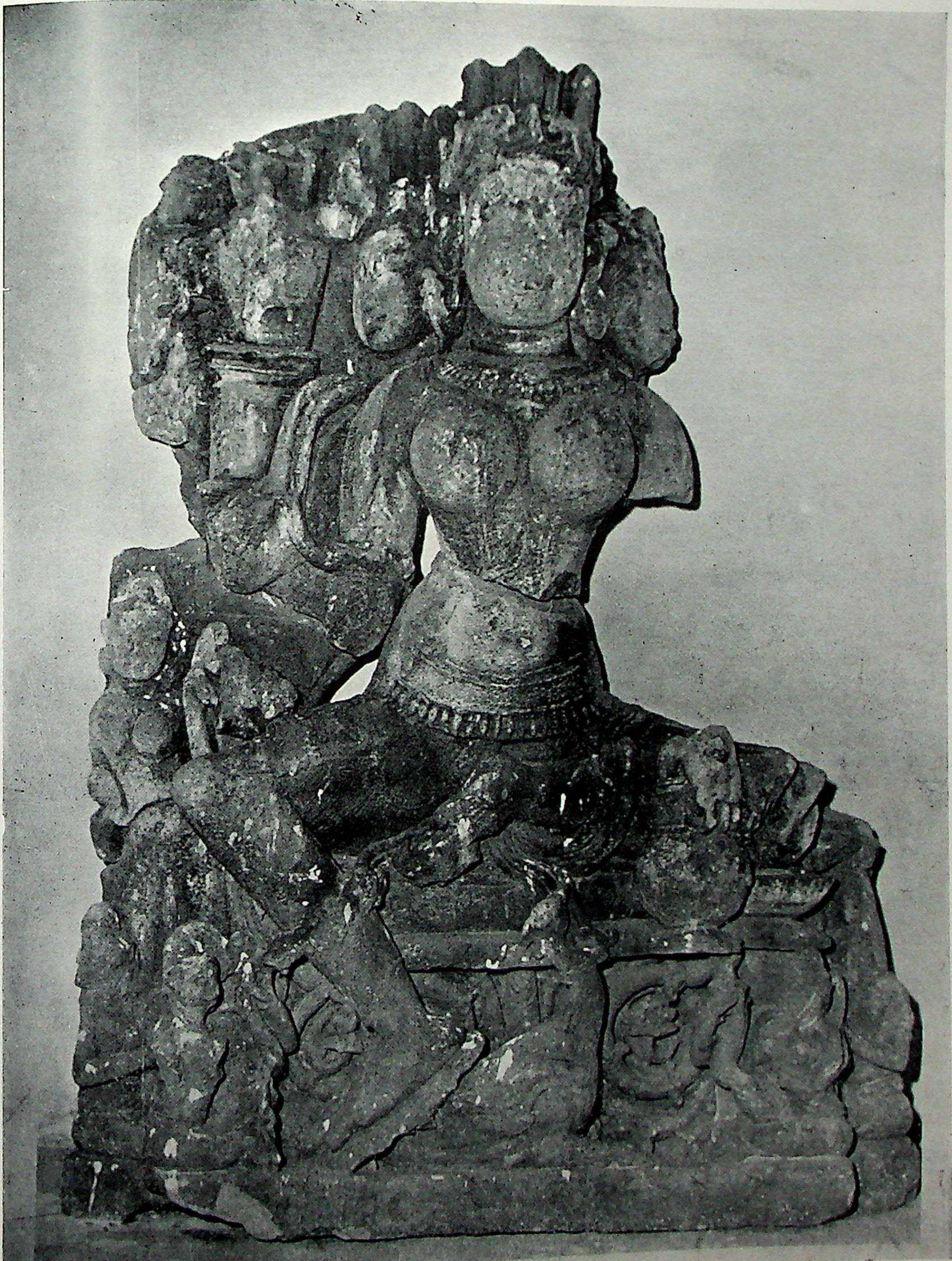
Pl. 110. *Nṛtya-Gaṇapati* from Gopalpur
(See p. 172)

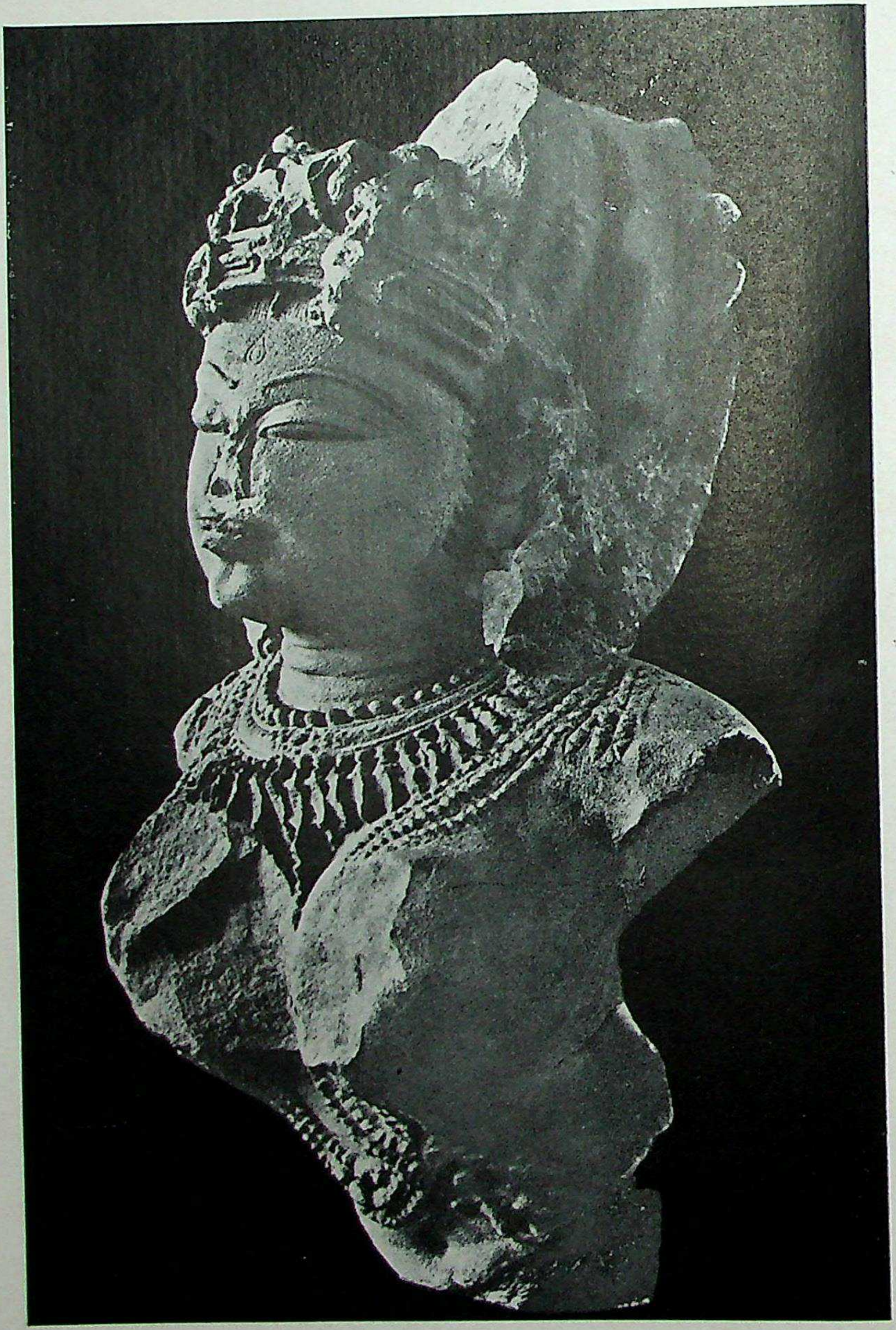


Pl. 111. *Umā-Maheśvara* from
Gopalpur (See p. 173) ↓



Pl. 112. *Śrī Kaumārī* from Ramnagar (Dist. Mandla) (See p. 174)





Pl. 113 Bust of *Yoginī* from Bheraght (See p. 48)
(After Stella Kramrish)

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